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THE ETUDE

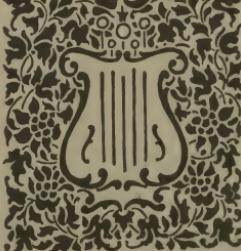
CONTENTS

	PAGE
Editorial Notes.	275
Musical Comments by Emil Liebling.	276
Questions and Answers,	277
Musical Items,	278
Thoughts, Suggestions, and Advice,	279
The Strenuous Life. <i>Thomas Tupper</i> ,	280
Care for Personal Appearance. <i>Benjamin Cutler</i> ,	280
Students' Musical Clubs. <i>Robert Braine</i> ,	281
Letters to Teachers. <i>W. S. B. Mathews</i> ,	282
Letters to Pupils. <i>J. S. Van Cleave</i> ,	283
On Harmony Teaching. <i>Homer A. Norris</i> ,	284
Pes. From the Proverbs of a Pianist,	284
Our Musical Atmosphere. <i>George Lehmann</i> ,	285
Acoustics as a Part of a Musical Education. <i>Louis C. Elton</i> ,	286
Method versus Judgment,	286
Science or Art. <i>Will Earhart</i> ,	287
Old Fogey Redivivus,	288
Thought and Effect. <i>Dr. Robert Goldbeck</i> ,	288
The Musician's Marriage. II. <i>Louis Arthur Russell</i> ,	289
The Protest of the Individual. <i>Harvey Wickham</i> ,	290
On "American" Music. <i>E. R. Kroger</i> ,	290
Importance of Combining Business with Art. <i>Thaddeus Blake</i> ,	291
A Hint from the Kodak. <i>Ella W. Munson</i> ,	291
Woman's Work in Music. <i>By Fanny Morris Smith</i> ,	292
Organ and Choir. <i>By Everett E. Truette</i> ,	294
Humoreske. <i>H. M. Ship</i> ,	295
Counting Time. <i>Florence M. King</i> ,	295
Vocal Department. <i>By H. W. Greene</i> ,	296

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AN EDUCATIONAL
MUSICAL JOURNAL
THEO PRESSER PHILADA. PA

The tearing down of the old Music Hall in Boston has been begun.

SIR ARTHUR SULLIVAN's memoirs are announced as nearly ready.

THE Dresden, Germany, Conservatory had 1210 pupils the past year.

"CYRANO DE BERGERAC" is the title of a new opera by Victor Herbert.

MASCAGNI wrote a hymn in honor of Admiral Dewey that was warmly received.

The conductors for the Gran Opera Company's season will be Paur, Mancinelli, and Hinrichs.

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PEROSI has finished a new oratorio, "The Birth of Christ." The work is in two parts: the Annunciation and the Birth.

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EML SAUER says that this being the age for machinery that takes the place of man, all our piano playing will soon be done automatically.

THE Bande Rossa, Eugenio Sorrentino, director, has made a great hit with the Minneapolite public. The engagement has been prolonged two weeks.

A REPORT comes from Italy that Mascagni and Gabriele d'Annunzio will collaborate in an opera to be founded on Ariosto's "Orlando Furioso."

MR. HENRY SCHORFIELD, of Chicago, won the prize offered by Henri Martein for the best violin sonata by an American composer. It contains three movements.

A MUSICAL clock has been made for the emperor of China; besides pointing out the correct time, it will play selections with a fully equipped automatic orchestra.

IT is understood that Dr. C. Harford Lloyd, a well-known English organist and composer, is to succeed Sir John Stainer as professor of music in Oxford University.

DON LORENZO PESESI, the Italian priest-composer, who won sudden fame with his oratorios during the last year, has declared his intention of attempting song composition.

A LEADING newspaper makes the statement that Msbs has earned a million dollars since she has been singing, and that one-half of the amount was earned in this country.

AN INVESTIGATOR into the duration of the popularity of songs says that two years is a long lease of life and six months a good average. Sentimental songs last longer than humorously.

LITTLE Paloma Schramm, the California child pianist, is said to be ill from overwork. Parents are apt to show their culpability to work serious injury to their talented children.

A GERMAN correspondent says that the Kaiser will compose the text for a sacred oratorio on the life of Jesus Christ, the idea having been conceived during the recent visit to Palestine.

JUDGING from the number of new schools and conservatories in all parts of the country, teachers must find that the conservatory system attracts a goodly portion of the public.

AN English musician, writing of the congregational

singing in the Cathedral at Rotterdam, says that they sang very slowly, about one-fourth the tempo used in English cathedrals.

PROFESSOR OSCAR RAIP, the noted piano teacher of Berlin, died August 29th, in Berlin, of heart-failure. He was an untiring worker, and his career is thus cut short at the age of fifty-two.

THE Clavier Company Piano School is the latest addition for public favor in New York City. Mr. A. K. Virgil will be director in charge. A large staff of teachers has been engaged.

A FOREIGN paper announces that the German emperor has decided to have every year in Berlin a series of concerts directed by the most celebrated conductors of the world, the series to begin in 1900.

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AN English musician, writing of the congregational

music Orchestra of Leipscig, has also been added to the teaching staff by Mr. Zeckwer.

A WRITER in the Paris "Figaro" mentions Massenet's methodic habits. Every morning at five o'clock Massenet sits down to his table to work because of the quiet in the streets. He never opens the piano while at work. He is fond of walking alone, and uses the solitary moments in shaping his ideas.

THE Castle Square Opera Company will open their season in October with "Die Meistersinger," in English, "Tannhauser" and the "Flying Dutchman" are possibilities. These performances, if successful, will do much to popularize Wagner's operas and aid to offset the voice of the cheap musical farce which is promoted often because of lack of something better.

THE Worcester, Mass., Musical Festival will be held the week of September 25th. Haydn's "Creation," Parke's "King Trojan," Chadwick's "Lily Nymph," and Berlioz's "Damnation of Faust" are the chorals works to be given. The Boston Symphony Orchestra, sixty men, under Mr. Kneisel, will be present, and Mr. George W. Chadwick will conduct the chorus of 400 voices.

THE Philadelphia Manuscript Society has arranged for a federation of the leading societies of the kind in the United States, the union to include the Society of American Musicians and Composers of New York, the Chicago Manuscript Music Society, and the Cleveland Music Club. At the meeting held in Philadelphia during the summer, representatives were present from these societies mentioned. An interchange of works is a leading feature of the plan.

THE managers of the National Export Exposition, which will be held in Philadelphia, September 14th to November 30th, have made arrangements for plenty of music. Concerts will be given every afternoon and evening. Among the engagements already concluded are for Danrowsch's Orchestra, Sonatas and his band, Innes' band, The Banda Rossa, and the U. S. Marine Band, by special permission of the U. S. Government. A large pipe-organ is also to be placed in the auditorium.

PARIS news is that an effort is on foot to give festival concerts at the Exposition, with an enormous orchestra of the size advocated by Berlioz in his famous "Treatise on Instrumentation," which was 465 instruments, divided as follows: Violins, 120; violas, 40; cellos, 45; three-string double basses, 18; four string, 15; octobasses, 4; flutes, 6 large and 4 third fiddles; piccolos, 4; oboes, 6; English horns, 6; saxophones, 5; bassoons, 18; clarinets, 15, various kinds; horns, 16; trumpets, 8; cornets, 6; trombones, 12; ophicleides, 3; tubas, 2; harps, 30; pianofortes, 30; organ, 1; kettle-drums, 8 pairs; side-drums, 6; bass drums, 3; cymbals, 4; triangles, 6; glockenspiel, 6; various other specialties, 20.

MR. FRITZ SCHEEL, conductor of the symphony concert of the San Francisco Orchestra, has been in the East this summer in charge of the orchestra at Woodside Park, Philadelphia. Mr. Scheel won much praise and has accepted a proposition to remain in Philadelphia and take charge of the Philadelphia Symphony Society, the foremost organization of amateurs in the United States. Friends of the Society have come to the assistance of the Board of Managers, and money has been raised sufficient to assure Mr. Scheel remunerative work in other ways.

THE organ of the church of St. John, Leipzig, Germany, has been offered for sale. This organ was inaugurated by Sebastian Bach in 1743, and pronounced fanfaron by him. What a contrast its action must make with the modern organ with pneumatic action!

THE U. S. Treasury statistics for June, 1899, show that the United States is keeping up the remarkable gain in the exportation of musical instruments that has been noted from time to time in THE ETUDE. We are sending pianos and organs to all parts of the world.

MR. AIME LACHAUME, pianist who toured with Ysaye and Gerardy, has been engaged as a teacher for the Philadelphia Musical Academy, Mr. Richard Zeckwer, director. Kari Doell, solo violinist of the Philhar-

WHY MUSIC STUDENTS SHOULD READ.

MADAME A. PUPIN.

AMONG the many excuses given by music students why they do not take a music lesson, this one is sometimes heard: "I can understand the necessity when one has an unintelligent teacher, but my teacher is a thoroughly educated person, and can give me all the information I need." This is a thoughtless excuse, for there is no faithful teacher but feels the minutes of ones lesson all too short for all the instruction he would like to give.

Besides, oral instruction is easily forgotten—in common parlance, it often goes in at one ear and out at the other; it must be repeated often to make an impression, whereas a sentence in black and white will photograph itself on the memory.

Again, not every well-informed teacher has the power to convey in clear language what he understands so well himself; or, if he can, it may not fit the comprehension of the pupil, but must be repeated in different forms until grasped. Through reading, the student finds these ideas expressed in different ways and through one's own mind.

In a book I once read there were given several definitions of instinct by a number of distinguished scientific men. The first was a long, curiously involved sentence which seemed to seek to define, but failed. The second was a complicated sentence equally vague. The third was a little clearer; but the fourth, in a few simple words, gave a perfect picture intelligible to the most ordinary mind.

The most lucid explanations are in simple language; but, strange to say, many highly educated persons are unable to use simple language.

Music students should read the music journals, first to gain information they need, and which they might otherwise have missed; second, to secure a photograph of what they wish to remember; and, third, to secure ideas which perhaps they have been groping after, now revealed to them because clothed in language adapted to their comprehension.

BOTH HANDS AT THE SAME INSTANT.

WILLIAM BENROW.

PRIVACY IN TEACHING.

ROBERT BRAINE.

ONE of the most insidious and well-nigh incurrigible habits of the pupil is that of playing the left hand an instant before the right hand in chord work. The pupil acquires it in passages where the left hand plays only one note (the bass note) of the chord while the right hand plays the other three notes. Analyze the respective touches of the hands and you find that the left hand moves along smoothly from one note to the next with finger motion, with wrist quiet, while the right hand employs hand or arm motion and proceeds by a series of jumps between the chords. It is so much easier for the left hand just to lift a finger and take the next note while the right hand must lift the hand and jump to its three notes, that before one is aware of it the bad habit is begun.

To correct this give hymn work where each hand has two notes to strike. Have the pupil play slowly, lifting both hands from the wrist parallel together, and coming down on the chord at the very instant of the note. In case it is still ragged have him play the chords staccato, as this will accentuate the irregularity. If this does not help, then work by exaggeration and have him play the right hand an instant before the left hand.

Some teachers have an absurd notion that the pupil gains confidence by taking his lesson before a roomful of people. Never was a greater mistake. Pupil gains confidence by playing, for others, compositions which they have learned thoroughly, but not by having their efforts to play something they have not yet learned ridiculed and found fault with. Under such circumstances the pupil becomes nervous and completely helpless, and in most cases the lesson proves of no value whatever.

AN INCENTIVE TO STUDY.

CARL W. ORRIM.

A COMPETENT teacher and good music can not make a fine player of a pupil who is obliged to practice on a bad instrument. Can a skilled mechanic produce ex-

cellent work with inferior tools, or can a fine rider win a race with a poor horse? A defective instrument hints and arrests the development of all fine sensibilities to tone-color. The ear can not be educated upon an instrument that does not keep tone, nor can the touch ever be educated upon an instrument with a bad action or all out of repair. If the instrument is not too old a good overhauling may make it useful again, and it may be worth the expense. Even restringing the piano may cause a remarkable change. Perhaps a new action may be necessary. In short, a general renovating may make a new instrument out of an old one, provided it is not an entirely antiquated relic, having outlived its usefulness and behind the times. The farther advanced a player becomes, the greater his need for a fine instrument. A piano that will answer the purpose for a beginner, or a player in the middle grades, will never do one studying difficult sonatas and modern concert-pieces.

TO make music-study desirable and to promote progress, it is absolutely necessary to have a good piano. Music is a tone-art; consequently it is essential that its material (tones) is of excellent quality. When the tone of the instrument charms, when its touch delights the player, then there is a great fascination in practicing on it.

FEWER PUPILS WANTED OF THIS TYPE.

CHARLES W. LANDON.

HERE is a large class of pupils who have an air about them of expecting to astonish and to elicit with the brilliancy of their playing. There is to be nothing common about it. But while ambition is a good thing, this particular form of it is nothing but overmuch of self. It is the person, not the music. Such players need to be taught that music comes first; that no one cares much for the performer so long as the piece is performed well; and that they will get praise and appreciation for bringing out the composer's thought, not for trying to make a sensation with brilliant playing. Brilliant playing is easier than emotional and expressive playing, but an audience enjoys having its heart touched with a tender emotion more than being astonished by a dash and brilliancy. Hence, work art instead of for self.

STUDENTS, young and old, should endeavor to remember the following golden truths:

Mendelssohn.—Beware of a daily evil that does much harm,—namely, the habit of squandering and wasting our strength for the sake of mere praise. I should feel inclined to make this reproach to most of our living artists,—and, more than I like, to myself.

Schumann.—All is ever at becoming a greater and greater artist; everything else comes to yon of itself.

Mozart.—The study of harmony conduces to the better understanding of good compositions. Indeed, it is the grammar of music; and, therefore, indispensable to all who would-be musicians.

Niecks.—Art is wide; there is room for all that are dear to her, for all that serve her,—not themselves.

Gioachino.—Do not be afraid of becoming too clever. . . .

Forkel.—Industry is indispensable to all who would-be really great.

How apt are we to forget that the goal of genuine success is only attained through striving and putting the very best into our work,—the work, it is remembered, that lies nearest to us!—“Musical Opinion.”

Meister.—It is time that is at once the most necessary, the most difficult, and the most essential requisite in music.

Werber.—There is no “slow movement” in which certain passages do not require an acceleration of time; no prelude which does not require a slower tempo in places.

Bethoven.—The terms which indicate the character of a composition,—those we can dispense with; for as the time is the body, so is the character the spirit of a composition.

THE STRENUOUS LIFE.

BY THOMAS TAPPER.

I.

MODERN education is significant in essentials. It emphasizes the few fundamental conditions underlying education in its broadest sense. It is in the perception of these fundamentals; in the clearer view we are having of them that modern education finds its distinctiveness. It is less than new that it is being brought into relation with the one condition for which it exists—life itself. Hence, we are beginning to see that school and life are not two separate and distinct states; the one to be finished ere the other is serious; begun; but that the one is the ordering of the other, the setting straight of what are to be the habits of mind and body. The end is simple. It is to teach a man to live the useless life as little as is possible to humanity; it is to teach him to know, from early youth, how to choose the activities most worth doing; that he may gain the power most worth having. This is simply in accord with a law that may not be broken even by the most favored in God's sight, if there be any such—and the law is this: nine days throughout the life are possible only when we gain great habits in early life. The development of these habits assures no rare life.

So it is, in education, that we are looking more directly at life as the central principle than at accumulated information. We are beginning to believe in the elementary fact that to become a cyclopaedia is of little value. Printer's ink is abroad in the land and paper retains it for a long time. As Lubbock has inferred, or quoted (for Lubbock is the most ambitious quoted extant), value lies not in knowing the names of kings and queens. History is their influence—in brief their life-principle. And this carried off for all suggests means modern education; about which nothing is so unique as its tendency to be admirably sensible.

Expressed briefly, education is striving more and more to stand for activity rather than for information; more for being than for having been; more for learning than for having learned; more for the life of conquest through activity than for the life of conquered by inactivity. Furthermore, it is recognized as essential that the cultivation of power in a broad curriculum is necessary to the thorough initiation into the world of one specialty. And thus the entrance upon exclusive residence in one's specialty is being deferred as long as possible.

II.

This is somewhat of the point of view of the modern teacher. He regards education no longer as something to be acquired in the units of knowledge, but as something to be acquired in the units of power. The teacher begins with the child not on the basis of attempting to transfer knowledge bodily from his mind to that of the child, but on the basis of cultivating power. The teacher recognizes now that nothing goes in, but that all comes out. He reaches the child not by forced entrance but by drawing the child out into life on many planes as possible. The cultivation of activity in the child is so momentous that it shows itself immediately in the broader heritage.

In the beginning, children may do many things coincidentally: music and science, language and numbers; and the activity called for by each is simply conceived; if the mind is not stimulated by information concerning them which is not, at present, useful. Recognizing that the child must be active, the teacher strives so to overcome the conditions in which he finds the child as to permit him to go to work significantly. He refrains from deluging the child with inessentialities. There is no burning desire to transfer lumps of information from the older mind to the younger; one is now dealing in first principles. They are the essential element in view, and to follow whither they lead enables the teacher so to train the pupil as to enable him to *draw* information from what he does. Hence, his definitions and his processes will accord, always, with his familiarity with the

underlying activity. With increasing experience the child gains not only more and more information but his definitions change with his view. The error then of making a boy of ten repeat a definition which comes from a brain of forty is observed to be fairly needless. The brain of forty must lower its light and look at the matter from the point of view of ten; it must help ten to see—not see for it; it must direct the sense of ten—not sense for it. This at once shows itself to be a process infinitely more sensible than for forty to sift ten bodily by the hair of the head to its own level.

This view has wedded the art of teaching of more needless processes than it has inspired new ones. And the relation it has caused to be established between teacher and pupil has resulted in this: not only is the record of gain evident to the teacher but he depends on it more and more. The help the teacher is to the pupil is not more significant than the inspiration the pupil is to the teacher. The reason is that the teacher is working at the altar of the living God.

If you apply this view of education to any special subject—make for example—we say that the music education lies in this: to make the child do—and from his doing to define the information about the process. A boy who plays ball possesses infinite knowledge of the object than an observer of the game—for the reason that he may speak from experience.

The teacher, trained in old ways comes into modern education and finds that no new knowledge is required but new ways. More is not to be gathered, but order is to be established. All the old possession is good, but simpler ways are doing to be learned, director ways of thought are to be fashioned.

III.

It is not necessary to follow the teacher nor to trace the process with the child onward from the first years. For we can see at once what the aim is all along the way: to prepare the child to be, over and over again completely, his own master, by ways, definite and far-reaching, to lead out of his familiar actions what Bacon would call, knowledge.

The great result of this is the condition already expressed here—activity. The young man or woman who has come to early maturity years of the training of which we have spoken arrive there in working order. The habit of action is established; the demand within which is felt for action, marking for useful and noble ends is satisfied in some form of creation. The inactive toleration of a dog is impossible; and life is sure to follow.

Out of a nation of people there always come significant ones. In every age some men perceive clearly the significance of the life of which we have spoken, and have insisted even to the point of death on becoming themselves. Such men insist on the right (not on the slavery) of being unattached; of being free from the shackles of the neighborhood. They have not sought a profession because their place in society assures them a living through that particular channel. They create a demand by dealing directly in what living people must have. They have been strenuous for themselves; strenuous to make places not to take them. The moment that quality enters a man is, to the extent of his power, the moment that it shows itself immediately in the broader heritage.

The music teacher pursues the process of education into what we call real life (as if everything is not real life), and the subject takes it place loyally and proclaims itself. Otherwise, how little it seems! How little good there seems to be in training awkward fingers of unwilling children to do beautiful action unbeautifully! Music is not of the retirement from life but of participation in it. The music teacher will learn that all the rare essence of the strenuous life is possible everywhere and with everyone. Henceforth for effort the teacher is made richer; giving, more comes that is given. Not only is the teacher the guide to the child but the child is guide to the teacher; dictates ways and means; is the best text on pedagogy and psychology obtainable; is the whole problem of education stated not in terms of dead words but in terms of life.

CARE FOR PERSONAL APPEARANCE.

BY BENJAMIN CUTTER.

SUCCESS! Success! We all long for it; wonder how we may attain it. Some do attain it; some get half way; others fail entirely. But does it ever occur to us who are struggling for it, or who, now in our怠惰, expect, another year or two, to struggle for it to sit down and calmly examine the points of those who have won success? Does it ever occur to us that in music teaching something is needed besides mere music; that things are necessary which should have become as habitual, before one goes on the field, as automatic, if you please, as the movements of the fingers or the vocal cords?

Into general success in any calling enter certain general factors. The one clearly in the mind of the present writer is the factor of personal appearance. If say teacher doubts its power as a business master, let him frequent those places where traveling men—drummers, so-called—congregate before going out to drum up business; if he has been dead to such things, he may be enlightened, and, to his own good, quickened by observing the care which these shrewd men of business pay to their toilet. To them there is nothing that may be slighted. No woman pricks as these men have been seen to prick. And all for what? To make a good impression on a possible customer.

Music teaching, if it is successful, is not all and solely musical teaching. Drumming up trade is not alone the tactical presentation of one's wares. A good impression made by a good appearance has, in both instances, very much to do.

If it were of no value would one see ten men of various ages and characters all resort to the lavatory of a drawing-room car and spend five to fifteen minutes on their toilet as a train nears New York City, the field of their operations? Does Master So and So, who plays divinely, and, just out of the shell, has his career before him, imagine that Mrs. Van R., coming from her finely appointed, scrupulously cared-for house, and introducing a daughter, who, like herself, is the perfection of habitual neatness—does he imagine that his slovenliness, carelessness, whatever it may be, will escape her eye, accustomed to examine at first sight? Are the chances in his favor enhanced?

Appearances count. It is not all music, nor enthusiasm, nor powerful recommendation. Music teachers are apt to forget this. Mothers like to send their daughters to one who shows success, and the way of the world is to include neatness in success—for the slovenly, careless men have not, as a rule, successes, and the world has sized up this fact. Excessive neatness is not needed; but a systematic care of the body and of its vestments is as surely one of the elements of success in our profession as is technical skill. It may at times be more, for mankind often runs after appearances alone. Let him who reads this remember, however, that the best time to form a habit of neatness is in youth, before his public career begins. Let him begin now.

•••

MUSIC teaching is one of the few avocations in which novelty does not end with the acquisition of experience. Music is always new and ever novel. It is not as a profession largely remunerative. There is no possibility of world advancement such as opens to the successful physician or scientist. No political promotion is probable, such as comes to the lawyer or great journalist. The musician can not enter into his career with any thought of preeminence other than may come from his own hard work, and unless he can find satisfaction in the rare wealth of music itself, and be contented with a moderate return in money for his talents and his time, then failure is as certain as success is sure to the ones who enter for music's sake rather than the pursuit of Mammon. For Emerson says, "Nothing great was ever achieved without enthusiasm." In music without enthusiasm there could not be accomplished what is worth living.

—*Prato.*

THE ETUDE

STUDENTS' MUSICAL CLUBS.

BY ROBERT BRAINE.

suitable platform and a grand piano, and was engaged for eighteen meetings of the club. The other two meetings were held in churches where pipe-organs were available, so as to give the organ students of the club opportunity to be heard.

The president and other officers were chosen from the ranks of the club membership, but the entire management of the club was vested in the teachers whose pupils composed it. This plan avoided the great loss of time which invariably results where a club is managed in strict parliamentary style, in which each little matter is debated and voted on by the members of the club. Many a club fails of its object because so much time is taken up with this parliamentary exercise and debate that little is left for the musical and literary exercises.

The management of the club was really very simple, and each teacher had less work to do in connection with it than he or she would have had in giving one pupil's recital.

Each member was obliged to pay the dollar fee at the first meeting of each term, and was then given a card of membership. As soon as a pupil had prepared a composition sufficiently well to warrant a public performance of it, his name and the title of the piece were given to the committee of the teachers, and the pupil's name was placed on the program as soon as convenient. Owing to the fact that teachers of various branches were represented, the programs were sufficiently varied to make them of great interest. Piano-work formed the bulk of the performances, but there were enough selections for voice, violin, flute, and other orchestral work, and also elocution work, if the teacher of that branch is employed. If the recital is of a meritorious character, it brings in large numbers of new pupils, which in many cases the private teacher loses, simply because they have no similar attractions to offer.

The private teachers who have to meet this competition can, it is true, give recitals of their pupils, but very few teachers have sufficient pupils to arrange for weekly or monthly recitals; and even if they had, the work of giving the recitals and the preparation of the pupils for them is very great, and would make serious burdens on the teachers' time.

Thus we see that the private teacher, as a rule, is only able to work up one or two recitals in a year, whereas his colleagues in the conservatories give them weekly, fortnightly, or monthly.

To private teachers who meet this form of competition the present writer would suggest the formation of students' musical clubs, in which the pupils of a convenient number of private teachers can unite for the purpose of general musical culture and to afford practice in public performance.

As such a plan might seem to present difficulties to many teachers, let me describe a "Students' Musical Club" it was organized and successfully carried on for several seasons in a Western city of 45,000 inhabitants.

The teachers of the city in question had felt the need of such an organization in order to give their pupils the same advantages as those enjoyed by the pupils of the two conservatories in the city. A "Students' Musical Club" was consequently formed, on a cooperative basis, by about a dozen private teachers of the city. These teachers embraced instructors in the following branches: Piano, organ, singing, violin, cello, cornet, guitar, mandolin, and elocution. Each teacher presented the advantages of the scheme to his class, and urged his pupils to join. Only pupils sufficiently advanced to be competent to appear creditably in public were admitted to active membership, although any student or lover of music could join as a passive member by paying the same dues as an active member.

The meetings of the club were twenty in number, divided into two terms of ten weeks each. The meetings of the fall term commenced October 1st and continued for ten consecutive weeks, and of the midwinter term January 1st, and continued ten weeks. The dues were fixed at \$1 for each term of ten weeks, or \$2 for the year, which sum it was found was about sufficient to pay the expenses of the club. In consideration of his fee each active member was given the privilege of appearing on the program twice during each term. The teachers of the club paid no fees, but appeared on the programs of the club at convenient intervals.

A handsome hall containing seating accommodation sufficient for the members of the club and their friends, of whom each member was allowed to invite two to each session of the club, was engaged. The hall contained a

the twenty meetings proved of almost as great advantage as many concerts would have done, especially as extra numbers were frequently contributed by the teachers of the club, as well as by prominent musicians of the city, and special invitations.

It would seem at first glance to many teachers as if such a club could not be conducted without great friction, caused by the differences of opinion as well as the jealousies of the teachers, many of whom rival—conducting it.

However this might be in some cases, in the present instance there was very little, if any, friction. There was absolutely no fighting among the teachers of the club as to how it should be managed, and no efforts to steal each other's pupils, nor did the pupil-members change teachers to any extent. They seemed to stand loyally by their teachers and do them as much credit as possible in the club recitals.

The experience of the teachers of the club, after it had been organized one term, was that almost without exception they had not only aroused the greatest possible enthusiasm and interest among their old pupils, but that they had enrolled many new ones as well.

Their pupils stopped leaving them to attend conservatories and music schools in order to get the advantages of recitals at the latter, because the club offered, if anything, superior advantages in the way of appearing in public and in hearing others play and sing.

After the organization of the club one or two of the teachers gave occasional public recitals of their own pupils independently of the club, but most of them found that the club answered every purpose of the pupils' recital, and that it was needless work to give independent recitals.

It is hardly necessary to point out the advantages of such a club to the average private teacher. It creates a center of interest in which the pupil is constantly whistled to renewed exertions in his musical work; it gives him sufficiently frequent opportunities for public performance; it gives him a chance to hear and to criticize as these masters invariably became

Some of the members were assigned to writing essays on various musical topics instead of playing or singing, thus forming another pleasing feature of the programs. Short analyses of the compositions performed were also sometimes given by the performing member or by one of the teachers. Occasionally programs were given made up entirely of the compositions of a certain composer—say, Bach, Beethoven, or Mozart. The managing teachers took turns in looking after the weekly programs, so that the labor of running the club was divided. Under the rule that each pupil was allowed to appear twice at each term, it will readily be seen that it was impossible for the pupils of one or two teachers to monopolize the programs.

Teachers will agree that there is nothing more laborious than to prepare and to distribute invitations to pupils' recitals. In the case of the "Students' Club," however, this labor was avoided, as the matter of invitation was left almost entirely to the members of the club. The meetings were held on Friday or Saturday at 4 P.M., but they could have been held in the evenings just as well.

It was really astonishing how soon this club grew to be one of the most influential musical organizations of the city where it was organized, and how beneficial it proved to the teachers who organized it. The average membership was one hundred, and it was composed of the best and brightest young musical blood of the town. After the club was organized the teachers connected with it noted an immediate improvement in the interest of their pupils and an increase in their eagerness to practice. A friendly rivalry at once sprang up, not only among the pupils, who tried to prepare their pieces as well as possible, but among the teachers, each of whom strove to the utmost to have his or her pupils do themselves and their teacher the greatest possible justice.

Aside from the advantage of appearing in public, the teachers will find it to their great advantage to try it. It is possible that it might fall flat in some towns, but in the average city, which is large enough to support a conservatory, it is more than likely to succeed.

A young man may have his ambition to learn music damped by reading the following from the "Musical Times" of London; which suggests that Sir John Stainer was right when he called attention, recently, to the fact that the profession is greatly overcrowded.

CHOIRMASTER WANTED FOR ST. JUDGES, SOUTHWARK
S.E. 2, to train boys and take organ. Choral Services salary ten pounds per annum. Apply to the Vicar.

Such a salary of \$50 a year is unquestionably a great inducement for an accomplished musician.



"Please explain the 'up-arm' touch as given in Ma'on's 'Twenty Lessons'—my teacher and I disagree about it. At first I understanded she had to move in rising those fingers to press the keys and then pull them away. She says the touch is made after the arm is raised. Please tell me the meaning of 'Allo, ma non troppo.' Please tell me No. 31 of your 'Graded Studies.' Do you 'Twenty Lessons' have any exercises with piano? Please name some of the best songs of Ma's. Mrs. Gaynor and describe for what voice. Please tell me of one or two bright and pleasing pieces to give my daughter. She is in the grade 9 of your Studies, but has given her time for the last year to studies and classic work, and can play little that interests the people here.—MRS. W."

The up-arm touch is made as described in the book and illustrated in figures 1 and 2. To the eye the up-arm touch is made by springing away from the keys; to the muscular sense it is a push delivered by the triceps muscle, located back of the upper arm, just above the elbow. The springing up of the wrist and arm is for looseness and elasticity. The keys are not pressed down by the hand before it springs away, but the triceps gives a push and at the same time the arm is pushed forward and upward, the wrist becoming loose the moment the touch has been made. The touch is delivered at the moment the motion begins, and not after the arms spring up. You are, therefore, both wrong.

You can make a touch with the triceps alone in the following manner: Place the fingers upon the keys (any chord, or even a single note). Then give this sharp push from the hand (or perhaps from the elbow will do it). You just "bite in" on the key. The hand pushes forward a very little, but remains holding the keys. The fingers are bowed firmly to transmit the impulse. This touch is very effective and important, combined with a very slight fall of the hand—i.e., arranging the fingers for a chord just above the keys, at a distance of perhaps an inch or less. Make the touch by falling upon the keys and biting in with the triceps at the same time. This touch makes a deep and musical tone, and is emphatic. It is much used by artists. Mason is the first pianist technician, so far as I know, who has ever pointed on the action of the triceps muscle in playing. While I would not go so far as he does and pronounce it the emotional center of playing, it is one of the most important touches we have. The extreme oscillation of wrist in the arm touch is for the sake of looseness. In actual playing it is often necessary. But after a strong touch, whether finger, hand, or arm, the wrist must be instantly relaxed. This is necessary in order to retain elasticity for the next following touch.

"Allegro ma non troppo" means quick, but not too quick. A good musical dictionary will tell you such things as this:

"My 'Twenty Lessons' is for a beginner in piano-playing; and, therefore, do not despise with the instrument. When you mean to learn to swim, water of sufficient depth is advisable. You could reheat the motions in your bedroom, no doubt, but there are sensations accompanying immersion in the liquid which would be likely to render your technical imperfect. My 'Twenty Lessons' is a method of starting a very young pupil upon the piano in a way to place the musical idea first. Away from the piano you do not have music; but have played the piano more than fifteen years, and aim to keep my finger limber and strong. They are not in so good order as they ought to be."

The best of Mrs. Gaynor's songs are in her "Album of Seven Songs" and "Album of Six Songs," which may be had for high or low voice. In the former the two best are probably "If I were a Bee" and "The Night has a Thousand Eyes." There are some lovely kindergarten songs, very bright and pleasing. The publisher of THE ETUDE will send them.

It is not possible to name pleasing piano solos with any certainty, for I have no idea how far along your daughter may be in the art of expression. This essential part of music, without which all playing is worse than St. Paul's "bounding brass and tinkling cymbal," is generally neglected by students intent upon working through a lot of studies and dosing themselves with "classic" music which they hope is better than playing the piano. They ought to learn that there was a time when classic music sounded well, and it will sound well again if played with expression and musical feeling. You will not find anything pleasing to the clavier wanting these elements. I have doubts how far it can be used safely. I have never known of any artist who practised upon one. I have known of several who did so for a very short time, but soon gave it up. When using the clavier, several of them gave fine testimonial. Later they changed their minds, but could not recall their testimonial. This I understand to have been the case with Dr. Mason, and, I think, with Paderewski, at least.

The five-finger exercises are probably useful for a part of finger training. If you will get and carefully read through the four little volumes of Dr. Mason's "Touch and Technique," you will find many things explained of which you have never before heard, but which all good artists have known these many years. So far is it from the artist's pleasure to let the seat of the student.

"How would you proceed with a pupil of some musical ability who does not care for technic and is deficient in time? She is also studying singing. I thought of having her write and beat different kinds of time, combining with the simplest. Or would you require pieces to be played in which the different values of notes appear?" E. L. L.

If the pupil is deficient in sense of measure, I would advise her working through a lot of the Mason arpeggios and scales, carrying them through all sorts of measure, first in one note to a beat, then with two, then three, then four. Possibly go on to six to a beat. By this time her sense of pulsation and measure and her feeling for the different kinds of measure ought to be much strengthened. You will now enter upon a study of rhythm, meaning thereby the motion of melody against the background of measure. She must be trained to all the kinds of combined and divided pulses. She already has all kinds of divided pulses, where the division is kept up according to the same pattern. Begin now with alternations of whole pulses and divided pulses, such as 4 in the following: 1 quarter, 4 sixteenths; 1 quarter, 4 sixteenths. Have her listen to this rhythm and define it to you; then she should play it; then write it. Or have her listen and play it after you, and then write it. In this way you go on from one kind of division to another. Combined pulses will first be those of two pulses, then three, then of one pulse and a half, etc. In short, get a tonic solo standard course, and you will find the subject of rhythmic relations easily treated. You will also find it handled helpfully in the "Primer of Music" by Dr. Mason and myself. But unless you have your studies of rhythm upon a fundamental feeling for pulsation and measure, you will never arrive at really good rhythm—and there is no other one quality in which singers are so atrociously deficient. Singers have absolutely no sense of rhythm whatever, and they give their singing teachers no end of trouble. When they come to opera or any kind of concerted music, they have to learn this part of their training. But they ought to begin with it. Because an accompanist can follow a singer in his ill-considered vagaries of rhythm is no reason to permit the singer to knock the music out of its fundamental characteristic. There is no music without rhythm.

Much classic music is popular—in the sense of being dearly loved by all musical people who know it. All the composers had spells of nodding. You know them by the stupid sound. Just apply your common sense to this manner of touch? Do I care for the mood which the piece represents? Can I make it musical by some manner of touch? Do I care for the mood which the piece represents? If a piece is pleasing and represents a pleasing mood, it will be popular as soon as heard. Many people do not listen. They have made up their minds, and aim to keep my finger limber and strong. They are not in so good order as they ought to be.

I have for several years considered the five-finger exercises according to Plaidy very valuable, and was surprised to hear you speak of them as old-fashioned. If they have been discarded for something better, I would like to know what it is.—L. K.

I do not know what you mean by dumb piano. If it is the Virgil practice clavier, I can say that many find it useful for strengthening the fingers, making the

touch more even, and for practicing upon without disturbing the neighbors. It does not take the place of a piano, except for very poor players (indeed, whose fingers it produces perhaps a better effect than the piano). It is simply a device for doing a part of the practice more accurately than it is usually done upon the piano. Many musicians (and I am among them) regard tone production as the fundamental necessity of playing the piano. In tone production, sensitiveness of finger to tone gradations is essential, and the pedal is an indispensable part of making fine tonal effects. The clavier wanting these elements, I have doubts how far it can be used safely. I have never known of any artist who practised upon one. I have known of several who did so for a very short time, but soon gave it up. When using the clavier, several of them gave fine testimonial. Later they changed their minds, but could not recall their testimonial. This I understand to have been the case with Dr. Mason, and, I think, with Paderewski, at least.

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"I have been studying Dr. Mason's 'Primer of Music,' but am at a loss how to apply the different touches. Should the staccato chords in the last period of Heller's 'Tarantelle' be played with an 'up-arm' touch? When a classic composer writes popular music, how are we to distinguish between that and his best?—S. M. M."

No precise directions can be given for applying the different touches in Mason's work. Speaking generally, there are two kinds of finger touch, staccato and legato. When the passage is legato you hold the key; when it is staccato you shorten the tone; and you do this with more or less force, according to the nature of the musical idea. So of hand touches there are two: a fall of the hand, as in taking a long tone to hold, and a light motion, as in rapid repeating chords or octaves. You use one or the other, according to which you want. Of arm motions or touches there are three or four: Down arm, suitable for heavy chords. This touch is subject to discount, as it is very difficult to obtain a really musical effect by its use. The up arm is suitable for heavy chords which are somewhat detached. There is a triceps touch made exactly in the same manner, without springing away from the keys. This is useful. There is a combination of down arm where the fall is very short, not more than half an inch or so, and the triceps touch. This gives a musical tone with great decision and beautiful harmonic quality. This touch is much used by artists. The forms in the book are exercise forms intended to give you complete looseness of the whole playing apparatus. In actual use a part of the extra motion can be dispensed with. What you are after is tone and ease in playing. When you get the tone you want, the artistic part is satisfied; when you do this easily, economy is satisfied. Common sense is one of the most useful qualities of the human mind. Do not neglect even piano techniques.

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The fiber, even of the toughest iron, by the continual passing through it of jarlings or vibrations will gain a methodic crystallization of its composite particles, and the elastic fibers of a violin's ligature body also, by the continual passage through it of the uniform waves of the pulsating tones, will gain susceptibility; and in like manner, by passing the inspired bits of musical inspiration which have visited the great composer. In their clarifying moments through our ears, our nerves, and our minds, we gain, in a remarkable degree, a susceptibility to the beautiful as expressed in tones. Therefore, make your listening to the reproductions of the piano and the orchestra made by these cunningly contrived rolls of paper conscientious and constant.

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By despising yourself too much a man comes to be worthy of his own contempt.—Amiel.

LETTERS TO PUPILS J. S. VAN CLEVE

As to your daughter's having a marked musical gift, that may well be, for nothing is more closely and distinctly related to hereditary than musical talent; and with such zeal as you have manifested, it would be anomaly if you had not transmitted a goodly degree of the same immortal fire to your offspring. Her fitness in practice is nothing to be disengaged at, nor to be surprised at. Beethoven hated the drudgeries of piano-practice, and although the great scholar and virtuoso, Barth, used to work half an hour at a time with one finger, it was because his step-father, a stern task-master, compelled him to do so, and not because he had any phenomenal and abnormal love for the horrible tedium of muscular education. She must be made to practice, and that with regularity and intensity, but the fact that she has practice would be rather the evidence of talent than the lack of it. Confine in the paths hitherto followed, but, if at all possible, supplement home-study with some occasional contact with actual living musicians.

Now, to touch upon the points of your letter in order, I must first of all commend the pluck and energy which you reveal in every sentence of your letter, in the account of the various expedients and shifts to which you have resorted in your earnest struggle to secure a thorough knowledge of the art you love so well. The lack of the hearing of good music is in itself a very great and actually insuperable difficulty, so far as the very highest results are concerned. However, there is much that you can do. I must heartily commend your broad-minded use of preventative literature.

Of course, your teacher is right. Piano playing without a constant and intelligent use of the wonderful accentual power of the instrument is so utterly disastrous as to justify all the satirical things which some advocates of bowed instruments are wont to cast in its teeth as a mark of contempt. The wrinkles and inequalities of the earth's surface, which make mountains and valleys, are what give beauty and fertility to the earth, with their gleaming reservoirs of snow, and the crystal streams which are fed from them, and which spread greenness over the land. Piano music without accents can only be likened to the dreary steppes of Siberia or the glaring waste of the Sahara. Just for illustration, imagine yourself upon a mountain-top, overlooking a wide landscape, and think what the implications of the land world mean. Now, this is but a dull and dim symbol of the wondrous inner landscapes of the human soul. It is more like the ridge way of the mountainous land in the mobility and fluctuating variety of its living changes.

We may distinguish for common use three classes of accents: viz., primary, secondary, special. The reason of the primary accent is that the mensural divisions of the time should be indicated. Music varies widely, not least, as to the quantity of stress which is desirable in its component parts; but it is beyond dispute that the symmetries of tonal division are among the fundamental elements of the beauty of music.

If your financial circumstances will admit of it, a trip to New York, and a short residence there,—say, three months, or even one month in the height of the musical season,—if it be compassed in two or three years, would be worth much, which otherwise can also easily substitute to the fall. However, if that be wholly impossible, do not relax your efforts to do what you are able. James Russell Lowell says somewhere of President Lincoln: "He had the wisdom to aim at the best thing, and to be content with the second best, if that was all he could get." That is a good rule for all of us musical aspirants also. It seems to me that the directions given in Dr. Mason's book as to the general action of the hand and fingers are as good as any for the movement of the hand and fingers. The wrinkles and inequalities of the earth's surface, which make mountains and valleys, are what give beauty and fertility to the earth, with their gleaming reservoirs of snow, and the crystal streams which are fed from them, and which spread greenness over the land. Piano music without accents can only be likened to the dreary steppes of Siberia or the glaring waste of the Sahara. Just for illustration, imagine yourself upon a mountain-top, overlooking a wide landscape, and think what the implications of the land world mean. Now, this is but a dull and dim symbol of the wondrous inner landscapes of the human soul. It is more like the ridge way of the mountainous land in the mobility and fluctuating variety of its living changes.

May I, then, again, strongly approve of your using the mechanical piano, the pianola, and the stencil reed-organ, the *Æolian*, under the circumstances. There are already in stock for the reed-organ paper rolls or stencils to the number of more than 8000 selections from the very best and most approved musical works. Now, while the results obtainable upon these mechanical instruments are not said to be in an approximate degree to equal in refinement and vital beauty the most exquisite results of performance by a capable and living artist, the actual sounds are there, and the composer's idea may be obtained, and some considerable part of the inspiring emotion which roused his heart while he was creating the work. All such communion with great souls in their great moods can not fail to stimulate, uplift, and educate too big for it.

Second, if the measure be compound,—as, for instance, four-four, six-eight, nine-eight, twelve-eight, and so forth,—the same emphasis or slight insistence should be applied to the second division of the measure, though great care should be taken that there be no overemphasis whereby the music may get a disagreeable jog-trot. On this head I may close by adding that in the first practice, the round-hewing of the musical idea, you may and must be overemphasis; then you must tone down and reduce this set of stresses, that they may not degenerate into distresses, but that there may be an underlying sonority, a feeling of the lase and flow of the time-stream.

To the ear and the violin, as also to the voices, they are really essential to an art which is not to degenerate into sordidness and loginess. No words of praise can be too high for the wondrous instrument of Schumann's music—*the piano*. Indeed, sometimes too ingenious—too many ways of playing—there is no room for Brahms; but the scale as a musical substance is not dead, and you must keep the whole twenty-four diatonic sets, and the chromatic as well, polished and gleaming by assiduous and uninterrupted practice.

ON HARMONY TEACHING.

BY HOMER A. NOHRS.

It is true that during the past fifteen years an extraordinary interest has developed in this country in the study of harmony, but the statement that we take this study more seriously here than they do in Europe is not warranted by evidence. America has been progressing, but so, too, has Europe, and, judged by her art experts, it is safe to say that the latter quite holds up her end. Whence come our teachers and their interpreters, the singers, players, and conductors? Parochialism is opposed to progress, and does it us no harm to admit that in matters artistic we yet are but a pale reflex of the more experienced and better-educated thinkers across the sea. Only by estimating things at their true value and learning their exact sense of proportion can we best help masters here.

It yet remains a fact that the great interest now taken in this country in the study of harmony is extraordinary. Through his teaching, and perhaps still more through his pioneer book, "The Elements of Harmony," Stephen A. Emery created an interest in this study which now seems to have arrived at the fulness of his prophecy. "Everybody" nowadays studies harmony—that is, everybody who is anything of a student in the art of music. We have done a great deal in a little while; Americans always do a great deal in a little while, and often one thing at a time at the expense of others of equal value. It is right, and certainly well-pleasing, to know all about the formation of chords, the academic resolution of dissonances, and to be able to "analyze"—the goal of the average harmony-student—but the study of harmony may lead one, and by very reason of its significance, its comprehensiveness, and its wealth of attractions, into pedagogic silliness. It gives the student a mass of material, but does not show him how to handle it.

Academic music may be said to be divided into two branches—the harmonic and the contrapuntal. The former regards music chordwise, perpendicularly; the latter lays stress upon melody, and regards music horizontally. In the harmonic school music moves in solid chord-blocks; in the contrapuntal there must be an approximate degree of interest in each voice. When the two are fully joined together, so that, although each voice has its individual melodic contour, these voices when sounded together may be reduced to chords (if you will), there results the consummate master, like Bach. This same principle, applied to more modern harmonies, is strikingly illustrated by Wagner in the overture to "Die Meistersinger."

It is as inexplicable as it is true, that to-day, in America, there exists just about the same indifference to the study of counterpoint that existed twenty years ago for the study of harmony. It is not surprising that the average student, who has a vague notion that counterpoint is hopelessly uninteresting, should wish to avoid it; but, for an intelligent teacher, who should know that it may be made most attractive, and that in essence harmony and counterpoint are not two studies, but only two branches of one greater study, such an attitude is inexplicable. If signs which seem unmistakable in their import are not misleading, twenty years hence harmony and counterpoint will not be separated as they are to-day, and the latter will have been recognized a charming study.

I have suggested that too great value may be given to the study of harmony alone, and that I believe we have gone to that extreme in America. Proof of this may be found upon examination of the songs written by the younger generation of American composers who have not studied in Europe, where harmony and counterpoint go hand-in-hand. The most serious fault with nearly all of these writers is that they are too harmonic. The chords move in solid blocks in the accompaniment, while the melody (the essential part of a song) moves in any one of the several ways in which a melody may move, with a given harmonic mass underneath.

Harmony should precede counterpoint for a brief period, and at this time, just before the season opens, the teacher is examining past results to see if they cor-

respond to the amount of labor expended. He is asking himself if he has the best obtainable text-book. A student demands more than he did a decade ago. Then, about all he expected was a mathematical music on paper of certain problems.

To-day he is promised, after a certain amount of study, "to hear with his eyes, and to see with his ears." If the teacher is wise, he will not choose that text book which promises to simplify everything. There are several harmony-text books by American authors, and almost all of them are valuable. Any one that I have seen is better than any of the wretchedly translated German text-books, and better than any written by Englishmen.

It is fair to test any system by its results, and thus far the English have given nothing in the way of absolute music. They have given us good church music and dreary "cantatas" and "oratorios" which in substance are nothing but extended, undramatic anthems; and they certainly have given us the dreadful modern ballad,—that-exaggerating compilation of phrases conventionalized from the page of the masters,—but little or nothing else.

In America we have done somewhat better. It is true that the majority of the Americans who write with authority have sought their inspiration, or at least gained their technique, from European sources, but their best work has been done after they have been at home long enough to have become Americanized, so to speak. And so it has come to pass that the text-books which have been written by Americans are better adapted to the needs of the student pursuing his course in this country than any translation of foreign books.

These American books contain little or nothing that is new, save that the last one before the public ought to include, among its "exceptional progressions" (?) the latest unusual phraseology of the latest musician who speaks with admitted authority. It remains with the teacher to choose that one which meets his particular need. It will be well to choose one which makes a specialty of harmonizing melodies—thus formulating the contrapuntal idea—and which remains longest on common harmony.

Nothing will arouse and hold the interest of the student so much as to encourage him to do bits of individual composition. When basses are first harmonized, ask the student to "compose" basses; do the same with melodies. Nothing will so soon show what may not be done as this—that is to say, nothing save counterpoint. Continue this work as new elements are introduced, always keeping in mind the "rules." But besides this encourage the more individual and natural speech of pure fantasy.

Ask the student to depict a scene, express an emotional state—a tone poem of any sort. Last season I urged a young woman, who was just beginning the study of the dominant seventh chord, to bring me something in the way of "program music." The next week she came with the Church Scene in "Faust." In about two measures she had crowded Faust and Marguerite, Mephistopheles, the angels and the demons, heaven and hell. The result was rude, unlettered, almost barbaric; but individual, rugged, sincere, natural, and beautiful. The next week there was a sea-piece. There was the storming sea, the crying sailors, the harping mermaids, then the crash on the rocks. At last accounts she was condensing one of Crawford's novels into twenty-four measures! This is an effort in the right direction, and if carried on with the other work it will lead to the right kind of results.

We are told that Franck, the father of the more modern French school, sought, above all else in his teaching, to help his students to express the personal note. If a passage seemed to him ugly at first hearing, instead of discarding it at once, he tried it over again and again in order to get the composer's point of view. If there was to be progress there was to be a later articulation, and he did't force his pupils to run their thoughts through old formulae.

A young man who has just returned from a course under Humperdinck tells me this is preeminently his method. He always lets a passage stand as the student wrote it, unless it contains some glaring fault which he

is sure the student's riper judgment would discard. He gave me an instance: Humperdinck, when first looking at an unusual resolution of an altered chord, said quickly, "That won't go!" Afterward, trying it over several times at the piano, he said, "No! I like it; leave it as it is; it's yours."

To all this there is strenuous opposition by those who are ensnared in what I should call the Rheinberger tradition. These men claim that in trying to express the personal note the student usually gains no sense of proportion, loses all respect for tradition, and mistakes ambiguity and chromatic confusion for the instinctive speech of geniuses. "Go back," they say—"Go back and build on Mozart and Beethoven."

Such advice is senseless, viewed either from the page of history or in the light of reason. Every great composer has built on his greatest predecessor, but he has also reached into the future, invented a new articulation, and done that at which all his smaller contemporaries have snarled and harried him. Certainly, one must become familiar with Bach and Mozart and Beethoven, but later men must be included, too. Include Brahms and Tchaikovsky and Richard Strauss (every one nowadays knows his Wagner), and don't listen to the middle-aged mous-bach, who tells you that Strauss "forgets that he is a musician."

In pursuing the course in teaching suggested by the above, extreme care should be taken in one particular. Academic study should be as severe as possible. Let not the slightest error pass unnoticed. In this follow all the traditions. Insist that the pupil adhere to all the rules that the best text-books on harmony and counterpoint formulate. In this way will the "hand," as the French say, become "formed." By encouraging individual expression, no matter how cacophonous, how chaotic, how formless, how "modern," and by insisting upon the strictest letter of obedience in academic work, we may hope finally for results not only individual, but chaste and lucid in expression, and bearing the unmistakable impress of the trained musician.

PEARLS FROM THE PROVERBS OF A PIANIST.

LEARN, as soon as you play at all, to connect and to disconnect tones according to audible reason. As the blurring buzz of slovenly conversation, and as the wearisome chatter of the myriads of pestilent sparrows, that chase away all other better songsters, so is the meaningless stringing together of notes without punctuation.

Give the melody, or the chief note, twice or it may hap thrice the strength of the other tones which surround it, lest all meaning be lost. The father should speak louder than the children, if there is to be wisdom in the circle of the family. Sing ever, for the music which singeth not is not music. The test of the classic is not that it hath little, but that it hath much melody.

Broad upon your music until it becomes a part of you, until the playing of it is an inner necessity to your own nature, until you play it as if you were improving it. Whenever from the vast and immeasurable ocean of life an exquisite shell has been cast at your feet, take it up reverently, listen to it till you catch its inmost voice. As in the hollow chamber of the shell hovers a shadow of sound, like the vast murmur of the sea, so in the immensity of structure of every real piece of music there whispers the life of the universe, of the spirit world, of God.

Whether thou art a brute or a serpent; whether thou art a blacksmith or a harper; whether thou shouldst be employed in hammering out horseshoes for coarsest utilities of earth, or shouldst be authorized to work in the arduous handicraft of a tone-artificer, all this and more is evident to those with ears when wakened the keyboard of the piano-may, more, to him who has brains beyond his mere ears. Is it clear whether thou hast lived nobly or bestially. Beware how thou touchest the sacred treasury of music, let death come upon thee as upon Achan of old.

The public at large, having the true interests of music so little at heart, is depressingly ignorant of music's worth as an educational factor. Those parents who, with a sigh of resignation, conclude to give their children a "musical education," are themselves, too little interested in this form of culture to have any knowledge of what constitutes true musical learning. As a natural consequence they are incapable of discriminating between honest, conscientious effort and the varnished and plausible utterances of the charlatan. The result is that music-teaching has become a vast field for successful imposition, in which, alas! the knowledge of has an unequal struggle with the impostor who has only to hang out his shingle, demand a high fee for his services, and cunningly discover the highroad to social popularity.

It must be acknowledged that the American teacher

OUR MUSICAL ATMOSPHERE.

BY GEORGE LEHMANN.

able degree of security and protection. Here, more than in European countries, has the need arisen for a colossal, general effort to legitimate the practice of music and to make it extremely difficult for charlatanism to flourish. Just as it is almost impossible for an unqualified physician to administer to the needs of a community, so should a law exist prohibiting untrained men and women from perpetrating musical crimes.

THE AMERICAN MUSICIAN'S SURROUNDINGS.
Often the thought arises, What is the average musician's life in these broad United States? Does he breathe a musical atmosphere? Are his aspirations encouraged from day to day? Are his honest efforts rewarded with reasonable appreciation?

The teacher toils the livelong day during seven months in the year for an income which must suffice for twelve months' needs. Weary with his day's work, what has he to look forward to? Where is the atmosphere which should provide for him musical pleasures and assist in his musical culture? What are the ingredients of our musical life—those vital ingredients which, in the musical life of Germany, for instance, are summed up in the term "musical atmosphere"?

The American musician has many needs, some of which he recognizes vaguely, others he makes but little effort to discover. Chief among these needs, perhaps, is the need of a truly musical atmosphere. Without breathing out a different atmosphere and powerfully influenced by disheartening conditions, his struggle to emulate the life and achievements of his brethren across the sea is accompanied by innumerable difficulties and untold anxieties.

To-day his real life is but an impotent struggle against overwhelming conditions. With some bitterness, if not despair, he faces a wilderness of complications and can find no avenue,

however narrow, that promises emancipation.

But it must be confessed that, in his despair, the American musician has lost sight of some of the true causes that obstruct the road to high advancement. Unfortunately, his gaze is too often outward, seldom inward. He does not seem to appreciate the great need of first revolutionizing his moral and mental being before attempting to battle with such an herculean and stubborn force as the non-musical world. He imagines, I fear, that musical gifts and musical abilities hold natural sway over everything less beautiful and more material in this life, and that such supremacy alone should exempt him from the struggles of other men, requiring him with the roses and garlands conjured by his fancy.

SOCIAL STATUS OF THE AMERICAN MUSICIAN.
Opera and Concerts.

We have our orchestras, opera, concertos without number, composers, instrumentalists, and vocalists, whose abilities promise much for our ultimate development, myriads of teachers, and countless students; yet we are far from possessing what may rightfully be termed a musical atmosphere.

Opera comes and goes each season, causing a ripple of excitement among the class for whom it is ostensibly intended, but benefiting only an insignificant number of the many for whom it is one of numerous musical social world; and, though he has contributed largely to his own social degradation, he bitterly resents conditions which are surely the outcome of his own unconscious encouragement.

Why view the question from a less heroic but more comforting standpoint? The American musician is, and will continue to be—so long as he contributes to social disengagement of himself—a being vastly inferior to those men and women for whom soap or beef has produced social distinction and the right to place him on a lower human plane.

Will the full realization of his social status have a salutary effect upon the musician's sensitive organization? Will it arouse in him the determination to deserve and command that which the social world deems him? Or will he continue to be stunned by the blow to his pride and sullenly submit to conditions which, logically, he deems inevitable?

CHARLATANISM.

The public at large, having the true interests of music so little at heart, is depressingly ignorant of music's worth as an educational factor. Those parents who, with a sigh of resignation, conclude to give their children a "musical education," are themselves, too little interested in this form of culture to have any knowledge of what constitutes true musical learning. As a natural consequence they are incapable of discriminating between honest, conscientious effort and the varnished and plausible utterances of the charlatan. The result is that music-teaching has become a vast field for successful imposition, in which, alas! the knowledge of has an unequal struggle with the impostor who has only to hang out his shingle, demand a high fee for his services, and cunningly discover the highroad to social popularity.

It must be acknowledged that the American teacher is greatly in need of certain measures of reform which shall enable him to practice his profession with a reasonable degree of security and protection. Here, more than in European countries, has the need arisen for a colossal, general effort to legitimate the practice of music and to make it extremely difficult for charlatanism to flourish. Just as it is almost impossible for an unqualified physician to administer to the needs of a community, so should a law exist prohibiting untrained men and women from perpetrating musical crimes.

formed that already we seem to possess what in reality may yet be denied us.

The musical life of any city generally hinges on its symphony orchestra and its symphony concerts. Neither of these has been denied New York during its comparatively brief musical history. In the days of their inception were sown the smoky seeds of musical culture; yet how can we account for our exceedingly feeble and uncertain growth?

The truth of the matter is, that our musical organizations are accomplishing less to-day than they achieved in the days of their earliest discouragements. Beyond giving a certain degree of satisfaction to their devoted and old-time subscribers, it is very doubtful indeed whether they make any appreciable impression on the general community. In all justice it must be added that this is not necessarily or entirely the fault of the organizations themselves. But that they are working in the wrong direction to achieve what we are led to believe is their high and original aim (the elevation of musical art in New York), can be clearly demonstrated to the least thoughtful and experienced person.

Year after year these organizations have offered us only meager evidence that they are endeavoring to achieve something of uncommon excellence. Year after year they pursue their unprofitable course with the self-satisfaction of the most confirmed egoist.

Our important musical societies are organized that healthy progress is almost an impossibility. Wholly controlled and guided in all their undertakings by the small body of men who called them into life many years ago, these societies take no note of the progress of Time, and are heedless of a newer generation's cry for new methods and new ideals. The artists that are engaged to vary the character of their programs are, almost invariably, Europeans, American, and particularly local, artists are rarely given an opportunity to demonstrate their abilities. They are discouraged into obscurity, and deprived of the possibility of personal advancement. All desirable opportunities are denied them to contribute to the development of local or national art; and, in order to live, our artists must content themselves with a teacher's existence.

Whatever argument might be brought to bear on the advisability of selecting European artists for such entertainments, we are confronted with the question: Are the underlying interests and principles of such organizations best served by the rejection of the good that surrounds them and is so easily procurable? And again: Premising that the advancement of musical art is really the lofty aim of these organizations, how are their hopes to be realized, their purposes consummated, if, in yielding to pecuniary considerations, they disregard the very process by which, and by which only, it is possible for them to reach their goal?

This question of discouraging our artists in the concert field is paralleled in almost every branch and direction of the musical profession. The facts are so well known that it is quite useless and unnecessary to repeat them. Let any musician view the subject logically, step by step, and he will have no difficulty in comprehending why we do not live in a truly musical atmosphere. It is not necessary to go back to our pre-musical days, when symphony orchestras were the wild dream of the musical enthusiast. The history of our musical evolution during the past twenty-five years furnishes us with abundant evidence of our splendid possibilities, and, at the same time, makes perfectly clear the question of our feeble growth.

The American musician himself may be, and doubtless is, responsible to some degree for the unsatisfactory conditions of his life. But he is hemmed in on all sides by difficulties that seem insurmountable; and often he lacks the courage to make a supreme effort in his own behalf and that of his art—courage which, at the very least, would ultimately result in some unforeseen good. It matters little whether his musical horizon is the broader one of our Eastern cities or the narrower one of the Western town. The time has come when he must make a supreme effort to enrich himself and his art.

ACOUSTICS AS PART OF A MUSICAL EDUCATION.

BY LOUIS C. ELSON.

A FEW years ago two courses of lectures on musical topics were delivered at the Lowell Institute, in Boston, both being practically free to the public; one course, on "The Symphony and the Symphonic Orchestra," drew forth crowded audiences at each lecture; the other, on "The Scientific Basis of Music," although delivered by the greatest acoustician of America, attracted only a few haggard dozens of auditors. This absolute indifference of the musician to the study of the physical laws underlying his art, is true not only in Boston, but in every American music center. Composers imagine that nothing practical is to be gained by an acquaintance with acoustics, and the average music student thinks that a knowledge of the laws of sound would demand long study and lead to no tangible result. As a matter of fact, the fundamental physical law which underlies music can be learned in six or eight lessons, and the practical results which would accompany the study of such a course may be briefly stated, as follows, giving an outline of a practical course of study and its application to direct musical uses.

The first lesson would naturally be elementary, describing the character of sound vibrations, demonstrating the symmetry of those which produce tone and the irregularity of those which result in noise. An exhibition of the figures of the Chladni plate would readily demonstrate the fact that what sounds well to the ear would look equally well if made visible to the eye. The student would at once comprehend that music (tone) is founded upon symmetry, and that even the lower animals are attracted by this symmetry.

The second lesson might be devoted to the study of the canons of the stretched string. As the laws underlying length, thickness, tension, and density are unfolded to the student, they could be at once applied to the different instruments. The student would immediately perceive the effect of difference in size in the construction of the piano; would understand something of that "drafting the scale," which always mystifies him when used by the piano salesmen; would comprehend the reason of the difference in tone-quality between a concert-grand and a baby grand, and would view the application of the canon in every stringed instrument from banjo to piano.

The third lesson might deal with sounding-boards and boxes. In this lesson the student would learn how nature has guided man in musical construction; the drum of the ear would give the principle of a sound-box, sound holes and all, and the principle of the resonance of the violin, the inferiority of the banjo, the use of the apertures in the front board of violin, guitar, or mandolin, and various other mysteries would become very clear.

The next lesson, or possibly two lessons, could be applied to teaching the "chord of nature," the principle of the overtones. With these two lessons the entire principle of the playing of brass instruments would be revealed; cornet, French horn, trombone, trumpet, bugle—the entire family of brasses would be clearly understood with a comprehension of the division of vibrations in the chord of nature. The use of the mixture stops and the transposing stops (quint, twelfth, etc.) of the organ world now would be readily grasped, and the knowledge of the causes underlying differences in quality of tone would no longer be a mystery. The next lesson, growing most logically out of this, would be an explanation of the *soul* of nature, the true proportions of vibrations in the emission of tones which we call a scale. The fact that all the tones that we hear in our musical system are slightly out of tune would be explained by giving the evolution of the "tempered scale" which we employ, and the fact of Bach's composition of "The Well-tempered Clavichord" to establish it, would give to the pupil a clear instance of a point where composition and acoustic join hands. The student would intuitively discern the "tempered" system against those

scientists who reproach us with using a scale that is out of tune, by responding that this same scale was chiefly established by the best of all musicians, and if it did not offend his ears it certainly need not jar on less musical ones. The tuning of the piano is now an intelligible process to the pupil who is following this very brief acoustical course.

An analysis of musical pitch now follows—a most important subject to the musician in America, where the fight for a rational pitch is only half-won. The causes of the rise in pitch are explained, and a synopsis of the international pitch, used in France and America; the "concert pitch," a most indefinite and variable quantity; the "Scheibler pitch," used in Germany, can all be explained and contrasted in very quick succession.

The invention of tuning forks by John Shore, of the English army, in 1771, and the low pitch used at that time would demonstrate to the student how much the singer has had to bear from the modern piano-manufacturer in search of a "bright tone." A lesson might now be devoted to the classification of the different vibrations of musical instruments. In this lesson the student would learn that the voice practically belonged to the family of reeds—at least, to the physical production of its vibrations; he would learn the control that we have over string vibrations; why the plucking of a string causes the highest possible string-tone; why the exciting of a string near its center causes it to become hollow in quality; why the violinist plucks at a point well removed from the bridge when he plays "pizzicato"; why the harp-player places near the center of his string; why the violinist bows near his bridge when he desires especially bright tone; why the kettle-drummer strikes sometimes in the center, sometimes at the side of his calskin.

What there is left of mystery in the production of tone and its resultant quality disappears with the next lesson, which deals with the length and shape of musical tubes.

Now we learn why a conical tube gives a bright tone; why a cylindrical tube neutralizes half of its overtones and gives a hollow tone. We also investigate the flus and reed mouth-pieces of organ pipes, and through these we come to the whole family of musical tubes: the flute, oboe, horns, bassoon, etc., can pass rapidly in review, and by the end of this lesson the pupil arrives at the ability of judging of the pitch and quality of tone of an instrument which he has *never heard sounded*. This capability can be tested by bringing different-shaped organ pipes into the class-room and causing the students to demonstrate their pitch and tone before sounding.

Last, and most wonderful of all, comes the demonstration of that sympathy of sounds for other sounds of the same pitch which is called *cavocation*.

That an instrument will speak if one sounds a tone of the same pitch is the least of this wonderful mystery of nature; that a building will rock, that an entire hall will tremble, if we but sound its fundamental note, or pipe one of its overtones long enough, begins to demonstrate to the student a power which is as great as that of electricity and greater than that of steam—a power of whose application, however, we are as yet totally ignorant.

The fact that every hall lends itself most readily to some especial pitch, that every opera-house is in itself a musical instrument, will open a new field of wonder to the musical student. That we have lost the art of architectural acoustics (I firmly believe that the ancients possessed it), that we build our concert-halls at dark as to their tonal results, that Sayles Memorial Hall, at Brown University, is most beautiful to see and most difficult to sit in, and *nobody can tell why*—these are a few of the wonders and problems of the final lesson. We can leave it to the judgment of the unprejudiced reader, if the study of so many acoustic laws, the unveiled of so many mysteries, is of practical value to the musician or not.

The writer of this article has for many years put in practice a course like the one above outlined, and as the result of the teacher who had studied it broadened out, as their work became more advanced and they filled a wider field, they found the acoustic lessons coming more and more into practical use. Nor should we lose

sight of the fact that only those who study something of tone, by responding that this same scale was chiefly established by the best of all musicians, and if it did not offend his ears it certainly need not jar on less musical ones. The tuning of the piano is now an intelligible process to the pupil who is following this very brief acoustical course.

METHOD VERSUS JUDGMENT.

BY CLARA A. KORN.

IN these days of keen competition between music teachers it appears that the one idea that has taken deep root in the minds of instructors is that they must become known as the exponents of some particular method. Naturally, there is some reason in this fallacy, as the public seems to believe, firmly in the necessity for a certain musical method as in the prevailing fashions in dress; therefore the helpless music-teacher, whose existence depends on his earnings, is compelled to pamper to the preference of that public. Of course, to be just, there are many teachers who themselves entertain the greatest confidence in their own method and are perfectly honest in their proclamations.

But let it be said that one specific method in piano-forte playing or in vocal culture will not fit each and every individual than will one certain combination of clothes. In this I am reminded most forcibly of a little fat woman who recently afforded me a merry five minutes. She was determined to be up-to-date in style, and had therefore instructed her dressmaker to procure the most recent Parisian design for her benefit. Now, unfortunately for the little fat woman, this design consisted of a very wide skirt, interrupted midway by a voluminous accordion-pleated flounce. The modest matron exhibited consciousness-scarples, as it was to her credit, but the little fat woman would have it. Nothing could have presented a more prospector-spectacle than the little fat woman when she appeared all attired in this, her newest finery; for, not content with the flounced skirt half, she had augmented the ludicrous effect by a wavy, head berriedrapp cape and a gigantic plumed hat. And this on a corpulent person, five feet in height!

And so it is with piano-forte methods. Long, lanky pupils have been known to struggle unsuccessfully with the low-sit position on which their teachers insisted, and short, pudgy students have almost cracked their spines in their vain endeavors to comfortably reach the keys from an excessively high perch. Some methods proclaim crooked fingers the only safe road to virtuosity; others demand a power which is as great as that of electricity and greater than that of steam—a power of whose application, however, we are as yet totally ignorant.

The fact that every hall lends itself most readily to some especial pitch, that every opera-house is in itself a musical instrument, will open a new field of wonder to the musical student. That we have lost the art of architectural acoustics (I firmly believe that the ancients possessed it), that we build our concert-halls at dark as to their tonal results, that Sayles Memorial Hall, at Brown University, is most beautiful to see and most difficult to sit in, and *nobody can tell why*—these are a few of the wonders and problems of the final lesson. We can leave it to the judgment of the unprejudiced reader, if the study of so many acoustic laws, the unveiled of so many mysteries, is of practical value to the musician or not.

The writer of this article has for many years put in practice a course like the one above outlined, and as the result of the teacher who had studied it broadened out, as their work became more advanced and they filled a wider field, they found the acoustic lessons coming more and more into practical use. Nor should we lose

fore all wobbling, struggling, twisting, and wriggling on the part of the performer detract from the enjoyment of the performance. Perhaps (who knows?) this sort of pianist is himself so sure of his shortcomings on the artistic side that he deems this physical exhibition necessary.

Now, strange as it may seem, there are some European conservatories which approve of this body-distorting, hand-thrown method, and, far from remonstrating their pupils for these misdeeds, encourage them to become rubber pianists instead of genuine music-producing artists.

In vocal tuition, too, many sins are committed. I am assured by responsible parties that more charlatanism exists in this line of work than in any other; and while I am not prepared personally to vonch for this accusation, I am convinced by observation that it contains much truth. It is enough to insist on proper breathing, good diction, fine technic, the production of the best possible tone, etc., without devoting months to wearing out the abdominal muscles, to cultivating distortions of body and visage, and to splitting up languages into fragments and ruins, to the like of which the mimics of ancient times are models of Grecian statuary. If the public could only be trained to follow the dictates of reason, and not blindly trample in the paths of sensationalism; if it could realize that method tempered with judgment, and not method alone, is the panacea for artistic greatness, we might have more unsophisticated talents, fewer ruined voices and constitutions, more pianists the sight and sound of whom are alike a delight and an education.

SCIENCE OR ART?

BY WILL EARTHART.

(Abridged from a paper read before the Indiana State Music Teachers' Association.)

IT is a common observation that educational advancement has been, in the last decade, rapid and extensive beyond all precedent. Never have reforms been so sweeping, so radical. Never have teachers, inspired by the knowledge of such a broadening in their field been so earnest and sanguine. Reform has been radical, but is it not radical enough? The entire superstructure of the educational building has been remodelled, but is it not, perhaps, necessary now to strike down to the very foundations? While reformation has been, sound, and permanent, it will be altogether, or in a great measure, in the nature of improvements on old traditions and methods, has consisted rather in bettering old forms than in instituting new ones. Is not the whole talk to day one of methods, and almost of methods alone? The old ideals and aims in education have not been held up for any very searching inspection; they have not been the subjects of any considerable reform. They are substantially what they were ages ago. In all our educational reforms we seem to have taken it for granted that the ideals maintained in an unenlightened, pedantic age are undubitably the true ones, and that the only possible subject for debate is as to how these ideals may be most certainly and quickly attained. Old methods have been demolished without compunction, but by one new path or other we all still struggle frantically to reach the same old goal. How to teach this, how to teach that, how best to secure this other one, are subjects eagerly discussed at every teacher's meeting. But as to whether the result in question is especially good or not, is an unvoiced question.

Educators along other lines have long since learned that the child is not merely a miniature man, but a creature different, with laws, experiences, a whole field of consciousness all his own. We do not desire to make of a child a little man, a mannikin, but rather a complete, well-developed child. Children are not capable, to any considerable degree, of appreciating artistic perfection or truth, for such perfection is judged from its harmony with a sentimental, an ideal, an aesthetic life that is peculiar to persons of mature years and wider and different experience. They are capable, in a high degree, of appreciating perfection in the concrete, and over repeatedly, never getting disengaged, even for an instant; and when you have finished playing the piece straight through many times, commence again at various parts or strains, and keep this up until you find yourself dreaming over it, as it were. It is at this stage that the music is becoming photographed up to the brain. Mechanical work, you say. What of it? Monotonous, tiresome, uninteresting, you remark. Suppose it is. Don't forget the blacksmith and how perpetually he grasps, ready-made, what we struggle for to build up within ourselves?

Children are largely absorbed in the things of sense; they are testing, with their senses, and their growing reason, the nature of the concrete world about them. The knowledge they are gaining in these hours largely scientific. With the merging into the age of adolescence comes a change. The relations of life begin suddenly to occupy the mind: a sentimental nature awakes up with a mushroom growth; imagination, an awakening to the dead, a susceptibility to intense emotions, become marked features. Now is the time to teach what are the wisest and most judicious means by which we can further this proper aim, what the plan by which

these desired results, in their purest form and highest degree, may be secured.

At first glance an investigator, noting the numberless peculiarities of method exhibited by different teachers, might readily imagine that a great many different goals were held in prospect by these various educators. Broadly, though, these methods, different as they are, are based upon one or the other of two adverse assumptions. One class of teachers, seeing before them the goal of artistic culture, start directly, and with little attention to any preliminary steps, toward it, believing, we presume, that its blessings can and should be secured without delay. The other class start more deliberately and circuitously toward the same destination, believing that before the art can be appreciated or understood to any extent that would make it of value, much time and careful scientific preparation are necessary. Teachers of the first class require more, and perhaps more careful, playing or singing, give more attention to the art, to the skill of the artist, and so forth. Those of the second class rather place stress on theoretical knowledge, demand more of original and less of imitative work, demand a more thorough knowledge of staff notation, elements of harmony, and such points.

We will consider only the first method, and what is implied by its adoption. It implies first, that it would seem to the layman that artistic appreciation is gained mainly by absorption. It implies that to appreciate a high art fully it is unnecessary to be well informed upon the technical features; the aesthetic alone suffices. It implies, finally, that this sentimental or artistic side can be comprehended and appreciated by young people, the great majority of whom are children. As to the first of these assumptions, that people will just grow into an intelligent appreciation of the art by merely listening, it will be sufficient to remark that music, like all the arts, is creative, original, and will be appreciated fully only as one has made independent effort, if not to create it, at least to interpret it. Self-activity, long continued, is essential. Again, the assumption that technical knowledge is an unimportant factor in artistic appreciation, flies in the face of all our ordinary experience and belief, for, as a usual thing, we expect, other things being equal, that people will appreciate the beauty of a composition directly in proportion to the extent of their scientific information. Certainly, not one of us expects to be an artist, or have artistic insight to any valuable degree, till long study of the technical groundwork has revealed to us the full meaning of compositions and the full extent of the genius of composers. Take from us, to-day, all but the most meager knowledge of the technic of our art, and how much of artistic insight would we consider remained to us? Then how much reason is there in supposing that children can grasp, ready-made, what we struggle for to build up within ourselves?

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Remember that you are developing your memory, while he is bringing the pieces of iron into shape. You are both illustrating, in a practical way, great truths and great lessons.

Practice every day, no matter how irksome it may first seem, and, our word for it, you will soon have full control of your memory and will be able to play many selections without confounding yourself to the notes—
"Microscope."

THE ETUDE

Old Foggy Redivivus

ON A VACATION TRIP TO EUROPE.—THE "OLD FOGY" ATTENDS THE BAYREUTH FESTIVAL.

BAYREUTH, August 5, 1899.

BEFORE I went to Bayreuth I had always believed that some magic spell rested upon the Franconian hills like a musical benison; some mystery of art, atmosphere and individuality evoked by the place, the tradition, the people. How sadly I was disappointed! I propose to tell you, prefacing all by remarking that in Philadelphia, dear old dusty Philadelphia, situated near the confluence of the Delaware and Schuylkill, I have listened to better representations of the "Ring" and "Die Meistersinger."

It is just thirty years since I last visited Germany. Before the Franco-Prussian war there was an air of sweetness, homesickness, an old-fashioned peace in the land. The swaggering conqueror, the arrogant Berliner type of all that is unpleasant, modern and insolent now overruns Germany. The ingenuousness, the naive quality that made dear the art of the Fatherland has disappeared. In its place is smartness, flippancy, cynicism, unbelief, and the critical faculty developed to the pathological point. I thought of Schubert and sighed in the presence of all this wit, and savage humor. Bayreuth is full of *doctrines*. They eagerly dispute Wagner's meanings and my venerable notions of the Ring were not only snatched at, but to quite frank who disapproved with them.

I had all but forgotten the performance. They were, as I declared at the outset, far from perfect, far from satisfactory. The Ring was depressing. Ross Schuch who visited us some years ago was a fluffy Siegfried. The Siegmund, Herr Burgsallier, a lanky, awkward young fellow from over the hills somewhere. He was sad. Ernst Kraus an old acquaintance, was a familiar Siegfried. Demeter Popovici you remember with Damrosch, also Hans Breuer. Van Rooy's Wotan was supreme. It was the one pleasant memory of Bayreuth, and that the moon. Gadski was not an ideal Eost in Meistersinger while Demuth was an excellent Hans Sachs. The Brunnhilde was Ellen Gulbranson, a Scandinavian. She was a heroic idiot that Wagner himself could not meet. Schumann Heinz a *Maiden* in Meistersinger was simply grotesque. Van Rooy's Walther I missed. Hans Richter conducted my favorite of the Wagner music drama, the touching and pathetic Nuremberg romance, and to my surprise went sleep over the *tempo*. He has the technique of the conductor but the elbow-grease was missing. He too is old, but better aged Richter than a careful of spry Siegfried Wagner!

Ach! but I caught it, ach! but I was pulverized and left speechless by these devotees of the Hammer-philosopher, Nietzsche. I was told that Wagner was a fairly good musician, although no inventor of themes. He had evolved new melodies but his knowledge of harmony, above all his constructive power, were his best recommendations. As for his abilities as a dramatic poet; absurd! His metaphysics were green with age, his theories as to the syntheses of the arts silly and impracticable, while his Schopenhauerism, pessimism, and the rest sheer dead weights that were slowly but none the less surely strangling his music. When I asked how this change of heart came about, how all that I had supposed that went to the making of the Bayreuth theories was exploded moonshine, I was curiously reminded of Nietzsche.

Nietzsche again, always this confounded Nietzsche, who, mad as a hatter at Nuremberg, yet contrives to hypnotize the younger generation with his crazy doctrines of force, of the great Blond Barbarian, of the Will to Destroy—infinitely more vicious than the Will to Live—and the inherent immorality of Wagner's music. I came to Bayreuth to criticize; I go away praying, praying for the mental salvation of his new exponents, praying that this poisonous nonsense will not reach us in America. But it will.

The charm of this little city is the high price charged for everything. A stranger is "spotted" at once and he is the prey of the townspeople. Beer, carriages, food, pictures, music, busts, books, rooms, nothing is cheap. I've been all over, saw Wagner's tomb, looked at the outside of Wahnfried and the inside of the theater. I have seen Siegfried Wagner—who can't conduct one-quarter as well as our own Walter Damrosch—walking up and down the streets a tin demi-god, a redneck

octavo edition of his father bound in cheap calf. Worse still, I have heard the young man try to conduct, try to hold that mighty Bayreuth orchestra in leash, and with painful results. Not one firm, clangring chord could he extort; all were more or less arpeggiated, and as for climax—there was none.

I have sat in Sammett's garden, which was once Aengermann's, famous for its company, kings, composers, poets, men, and critics, all mingling there in discordant harmony. Now it is overrun by Cook's tourists in bicycle costumes, irreverent, chattering, idle, and foolish. Even Wagner has grown gray and the King sounded antique to me, so strong were the disturbing influences of my environment.

The bad singing by ancient Tentons—for the most part—was to blame for this. Certainly when Walhall had succumbed to the flames and the primordial Aeh-Tree sunk in the lapping waves of the treacherous Rhine, I felt that the end of the universe was at hand and it was with a soul I saw outside in the soft, summer-ky riding gallantly in the blue, the full moon. It was the only young thing in the world at that moment, this burnt-out servant planet of ours, and I gazed at it long and fondly for it recalled the romance of my student years, my love of Schumann's poetic music and other illusions of a vanished past. In a word I had again surrendered to the sentimental spell of Germany, Germany by night, and with my heart full I descended from the terrace, walked slowly down the arched avenue to Sammett's garden and there sat mused—and smoked my Yankee pipe. I realize that I am indeed an old man ready for that sheet the youngsters provide for the superannuated and those who disagree with them.

I had all but forgotten the performance. They were, as I declared at the outset, far from perfect, far from satisfactory. The Ring was depressing. Ross Schuch who visited us some years ago was a fluffy Siegfried. The Siegmund, Herr Burgsallier, a lanky, awkward young fellow from over the hills somewhere. He was sad. Ernst Kraus an old acquaintance, was a familiar Siegfried. Demeter Popovici you remember with Damrosch, also Hans Breuer. Van Rooy's Wotan was supreme. It was the one pleasant memory of Bayreuth, and that the moon. Gadski was not an ideal Eost in Meistersinger while Demuth was an excellent Hans Sachs. The Brunnhilde was Ellen Gulbranson, a Scandinavian. She was a heroic idiot that Wagner himself could not meet. Schumann Heinz a *Maiden* in Meistersinger was simply grotesque. Van Rooy's Walther I missed. Hans Richter conducted my favorite of the Wagner music drama, the touching and pathetic Nuremberg romance, and to my surprise went sleep over the *tempo*. He has the technique of the conductor but the elbow-grease was missing. He too is old, but better aged Richter than a careful of spry Siegfried Wagner!

I shan't bother you any more as to details. Bayreuth is not the excited place my imagination pictured it. It is full of ghosts—the very trees on the terrace whisper the names of Liszt and Wagner—but Madame Cosima is running the establishment for all there is in it financially—excuse my slang—and so Bayreuth is deteriorating. I saw her, Liszt's daughter, von Billow, and Wagner's wife—or rather widow—and her gaunt frame, strong if angular features gave me the thought of another ghost from the past. Ghosts, ghosts, the world is getting old and weary and astride it just now is the pessimist Nietzsche, who, disguised as a herculean boy is deceiving his worshippers with the belief that he is young and a preacher of the joyful doctrines of youth. Be not deceived, he is but another veiled prophet. His mask is that of a grinning skeleton, his words are bitter with death and deceit.

I stopped over at Nuremberg and at a chamber concert heard Schubert's quintet for piano and strings "Die Forelle"—and although I am no trout fisher, the sweet, bohemian loquacity, the pure music made my heart glad and I wept. Yours in reverence,

OLD FOGY.

A player's soul must be in his fingers—With these he can chop wood—or sing.—Rubinstein.

THOUGHT AND EFFECT.

BY DR. ROBERT GOLDSTEIN.

Musical thought corresponds to thought in language. Words are verbiage when the life giving thought is lacking; they are meaningless. Words may be wayward, beautiful in their association, but when they convey no idea affecting our feeling or instructing our intellect they are empty sound, mere effect. When they contain ideas perfectly familiar to us, often heard before, then there is meaning, but not originality. It is the same with music: it may be full of effect, but barren of thought, intellectually meaningless, commanding admiration; feelingful exciting emotion; or it may contain all these factors. Music is an art manifestation, analogous in every detail, to poetry, painting, or any other art.

Thought in music means a succession of tones comprehensible to the intellect or possessed of power to move the soul—in one word, melody! If this is absent, then, no matter how beautiful the harmony may be, thought is absent. Harmony without melody, therefore, is mere effect, but with it harmony has varied and vast powers of its own; it gives deeper as well as more obvious meaning to the melody, just as well-chosen words fortify, beautify, and render clearer the thoughts they express; it invests the melody with greater power to impress and persuade, and it may give it vast, irresistible sway.

When melody has the character of a purely instrumental tune it requires no words to make it intelligible. Nor does such a tune necessarily gain by being associated with words, quite the contrary; both may become insipid or ridiculous when there is little or no unity between them. Such melody is musical thought and may have merit in structure and beauty, but when poorly adapted to poetry, as, for instance, in many operas of one or two generations ago, it loses much of its superiority. This was clearly understood by Gluck, Gretry, Wagner, and their adherents. A great part of their efforts at reform were directed to remedy this glaring inconsistency of lack of unity between music and poetry in opera.

Did they succeed? No; not fully! All three resorted largely to the recitative to express the words truthfully, in a musical sense. That, however, is not the true remedy, for it deprives music of its most characteristic and beautiful feature: melody, the emblem of soul elevation and higher aspiration. It is just this element of melody which makes music a complete art, capable of sustaining, in the first place, close analogy with other arts and taking equal rank with them; secondly, to develop a life of its own.

Neither Gluck, Gretry, nor Wagner were wanting in the melody they combated. On the contrary, it is just their melodies which made them famous, not their recitations which we endure with infinite pains. What do the musical people at large know and remember of Gluck? His melody of the "Lost Eurydice." What best of Wagner in our very present? His "Pilgrim Chorus," "Walter's Prize Song," "The Evening Star," "The Bridal Chorus!" And what are they? "Tunes," utterly independent of any words; needing none.

It is possible, however, to unite melody and poetry in such a manner that each shall be beautiful alone, and still much more beautiful when united. Of this Wagner has written little or nothing, for with him it is either independent time which no words can improve or recitation—miles of it.

Other composers, however, have successfully accomplished it. Who would deny that Schumann, Franz, Brahms, Grieg, Jensen, have given us worlds of ideal specimens in their musically songs of just that melody which is noble and perfect in itself, and yet the true and exalted expression of the words, usually selected from master-poets? Herein, in this principle, lies the higher future of the opera, which shall comprise the dramatic, the lyric, and the humorous, leaving alone the murders tragic. All praise to the three pioneers, but thanks also for having left us something to do.

Effect is legitimate so long as it serves to reinforce and beautify musical thought. Mere orchestration; mere masses of sound, vocal instrumental; mere display or show of sound, enchanting as it may be, is not the art demonstration which constitutes a solid stone in the immortal edifice of art.

NO. 2913

POLISH CHIVALRY.

(HOMMAGE A LA POLOGNE.)

MAZURKA.

in the full acceptance of the word.

The expression marks: *grandioso*, majestic and dignified, *guerriero*, martial, *galantemente*, chivalrous, gallant, *fiero*, proud, *fierce*, indicate the mood of the different passages as representative of Polish national character.

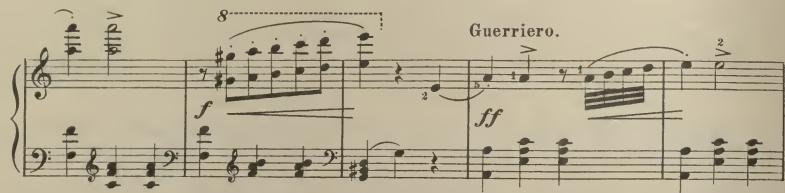
Rubato is allowable in this piece.

A. PIECZONKA.

The musical score consists of four staves of music. The first staff begins with a dynamic of *f* and an expression marking "Grandioso. (Grandly)." The second staff begins with a dynamic of *p* and an expression marking "Guerriero. (Martial)." The third staff begins with a dynamic of *cresc a la* and an expression marking "Galantemente. (Gallantly.)". The fourth staff concludes with a dynamic of *f* and an expression marking "scherzando". The music is written in common time with various key changes indicated by sharps and flats.

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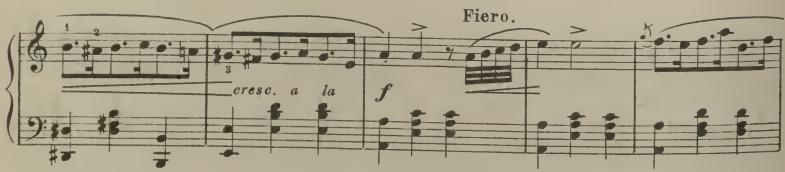
2 Con bravura. (With brilliancy.)



Galantemente.



Fiero.

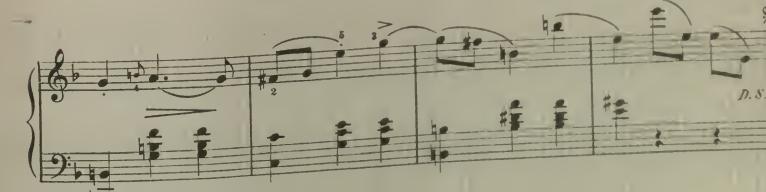
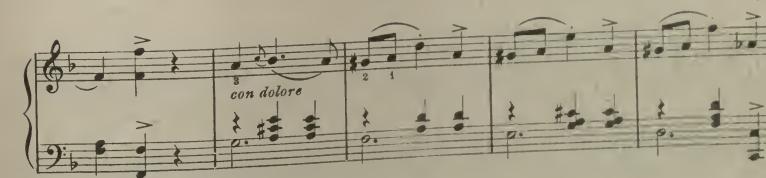
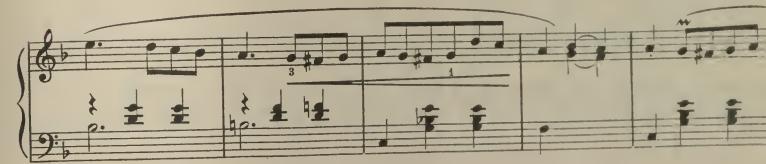
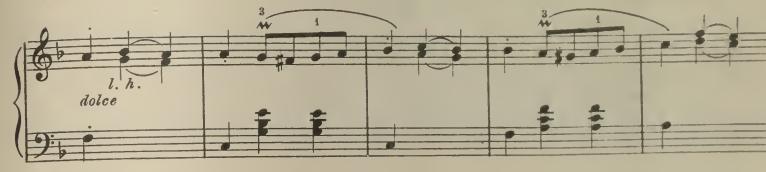


Galantemente.



2913 • 3

3



2913 • 3

4
Nº 2761

PAVANE FAVORITE
DE LOUIS XIV.

Revised and fingered by
E. R. Kroeger.

SECONDO.

FRÉDÉRIC BRISSON, Op. 100, bis.

Moderato $\text{♩} = 144$

p
rall.
f
rit.
sf risoluto.
p
f
p
espress.
rall.

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Nº 2761

PAVANE FAVORITE
DE LOUIS XIV.

Revised and fingered by
E. R. Kroeger.

PRIMO.

FRÉDÉRIC BRISSON, Op. 100 bis.

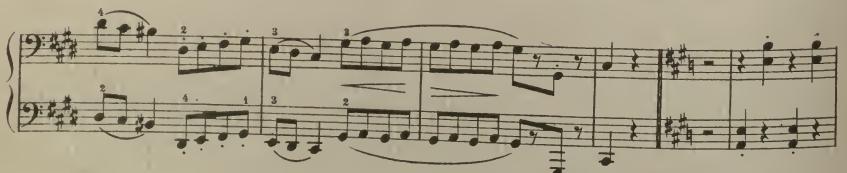
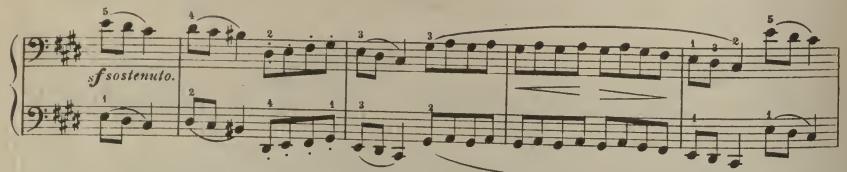
Moderato $\text{♩} = 144$

p dolce.
rall.
rit.
sf risoluto
espress.
p
rall.
rall.

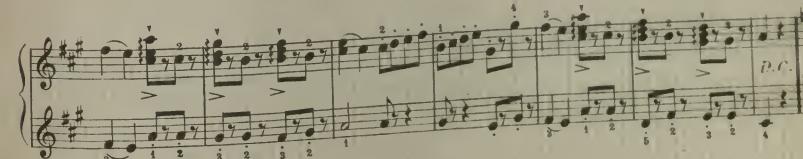
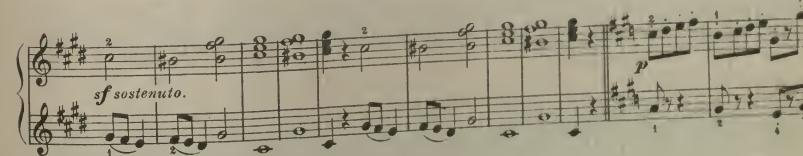
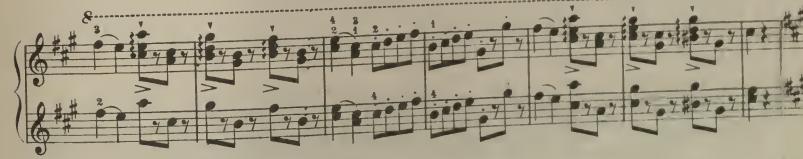
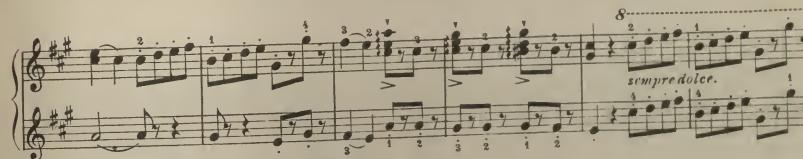
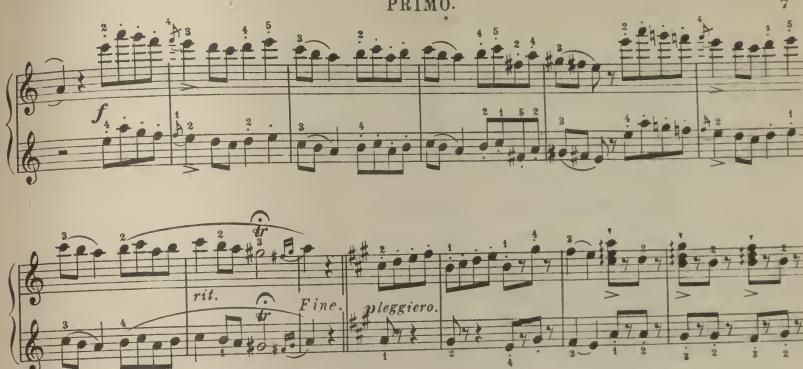
6

5

SECONDO.



PRIMO.



QUIÈTUDE.

3^{me} ROMANCE SANS PAROLES.

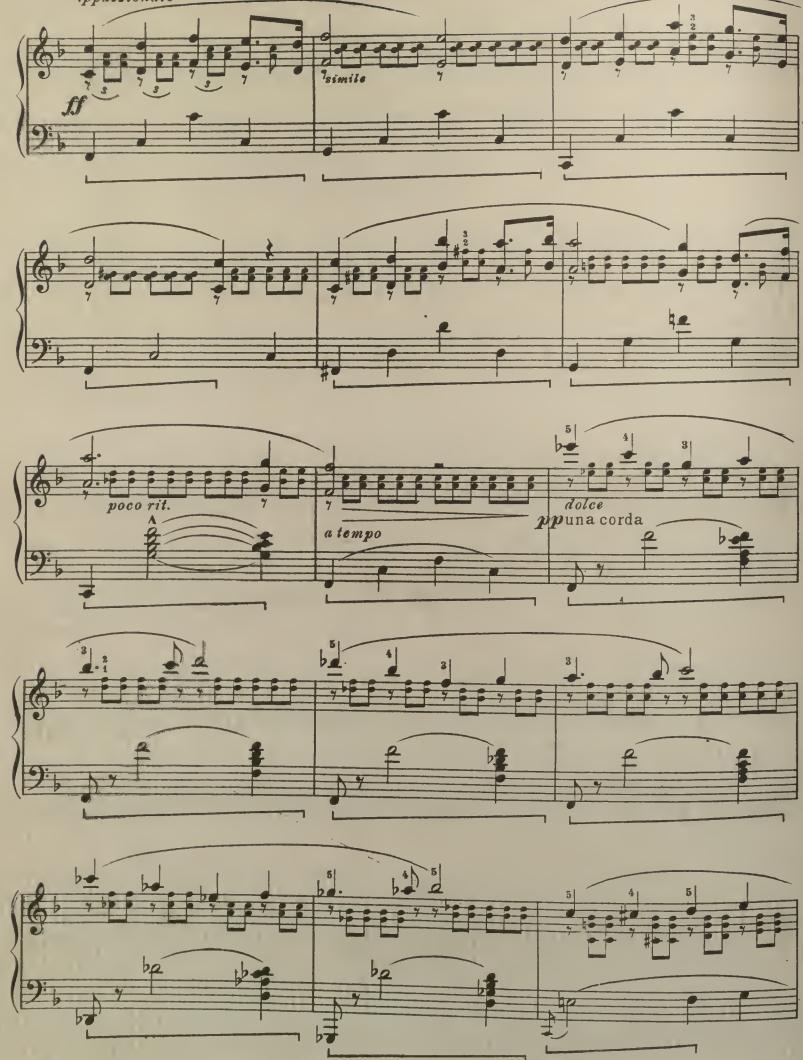
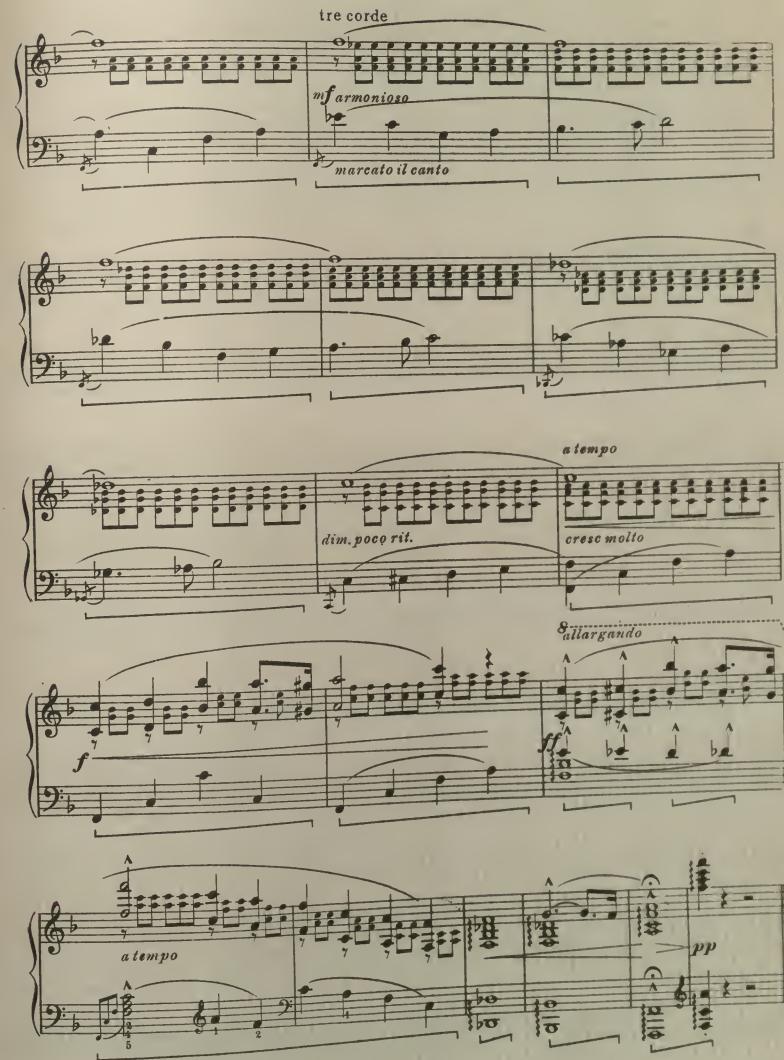
LOUIS GREGH, Op. 53.

Tempo moderato molto espressivo.

The musical score consists of four staves of piano music. The first staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The second staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The third staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The fourth staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The music includes various dynamics such as *puna corda*, *poco cresc.*, *animato*, *a tempo*, *poco rit.*, *dim.*, *tre corde*, *poco più mosso*, *mf*, *l.h.*, and *cresc.*

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The musical score continues with six staves of piano music. The staves are identical to the ones on the previous page, showing treble and bass clefs, key signatures of one flat, and 4/4 time signatures. The music includes dynamics like *con anima*, *l.h.*, *stringendo*, *dim.*, *p*, *string. molto cresc.*, *sempre animato*, *f*, *dim.*, *a tempo*, *poco rit.*, *mf*, *l.h.*, *cresc.*, *animato*, and *f*.

passionato*tre corde*

14

Musical score page 14. The score consists of two systems of music for piano. The top system starts with a dynamic *f risoluto*, followed by measures with slurs and grace notes. The bottom system begins with a dynamic *cresc.*, followed by a dynamic *ff* and a measure with *marcato* markings. The third system starts with a dynamic *molto string*. The fourth system begins with *a tempo* and *pp* dynamics. The fifth system features a melodic line with fingerings (1, 2, 3, 4) over a harmonic background. The sixth system concludes the page with a dynamic *f*.

2799.4

Musical score page 15. The score continues with six systems of music. The first system includes dynamic markings *1* and *2*. The second system has a dynamic *cresc.*. The third system begins with a dynamic *brillante*. The fourth system starts with a dynamic *cresc.*. The fifth system features a dynamic *ff sempre acceler. al fine.*. The sixth system concludes the page with a dynamic *ff*.

2799.4

Rococo.

Andante con sentimento.

F. Neumann, Op. 6, No. 1.

Octaves, ad lib.

a tempo

D.C.

Händel's Celebrated Largo.

Nº 2914

For Piano or Organ.

Arr. by H.D. Hewitt.

Solo.

The image displays five staves of musical notation for piano, arranged vertically. The top two staves are treble clef, and the bottom three are bass clef. The music consists of various chords and melodic lines, with dynamic markings such as ff (fortissimo), mf (mezzo-forte), and p (pianissimo). Measure numbers 1 through 10 are visible above the staves.

The image shows four staves of musical notation for a piano. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 1 consists of eighth-note chords. Measures 2-4 show eighth-note chords followed by sixteenth-note patterns. Measure 5 begins with a sixteenth-note pattern. Measure 6 features eighth-note chords. Measure 7 starts with a sixteenth-note pattern. Measure 8 concludes with a dynamic marking 'p' (piano) and a sixteenth-note pattern. The final staff begins with a dynamic 'Adagio.' and a sixteenth-note pattern.

To Miss M. E. Baird.

Words by
MISS NELLIE M. BENNETT.

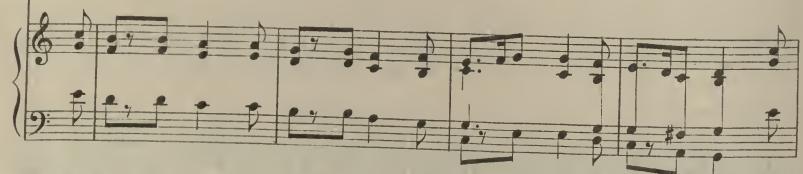
NANETTE.

GEO. MARKS EVANS.

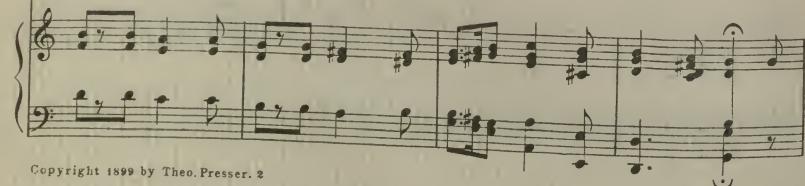
Andante grazioso.



1. The star- ry throng now Lu - na greet, The night winds sigh a pre - lude sweet, Deep
 2. The sum - mer rays have waked a-gain, To life and joy, each plain and glen, And
 3. The moun-tain stream,in rock - y way, Sings to the day, the dy - ing day; I



shad - ows lie a - cross the stream While I still sing' ring of thee dream.
 Mi - das like have tuned the hill, To gold-en tones, that ten - der thrill.
 would my heart could thee for-get, But ev - ry rill sings sweet Na - nette.



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I see thy face thy gen - tle face, Like
 And sigh so low, com-plain - ing - ly Of
 My hopes once bright, my fond Na - nette, Now



star at night, my heart to light; But nev - er-more, oh! vain re - gret, Shall
 tryst un - kept oh! vain re - gret I wait a - lone, the sun hath set, I
 dim they grow, thy heart to know; My path is lone, I wan - der yet, To



rall. D. C.
 I be-hold my sweet Na - nette, Shall I be - hold my sweet Na - nette.
 call in vain for sweet Na - nette, I call in vain for sweet Na - nette.
 seek in vain my own Na - nette, To seek in vain my own Na - nette.



The Song You Sang that Night.

Poem by
Janet O. Marsden.

W. J. Baltzell.

Moderato.

You were stand-ing there by the
win-dow, In the flush of the sun-set's glow, And the song that you were
sing-ing, Was an ech-o of the long a-go.

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light was soft-ly fall-ing On to your bronze hair
bright; I could not for-get the look in your eye Nor the
song you sang that night.
Tho' the
years may come and van-ish, Tho' per-haps we shall drift a-

con passione

part, You know I am true, my soul clings to you, And I

cresc. e accel.

feel that I have your heart; But this world is full of chang - es, And you

poco rit. più rit. e dim. p. tempo.

stand in the light, While I am in dark - ness dream - ing Of the

cresc. accel. largumente

song you sang, the song you sang that night.

ten. ad lib. cresc.

col. voce dim.

2556-3

THE ETUDE

289

THE MUSICIAN'S MARRIAGE.

A STUDY OF MATRIMONY AND MUSIC.

BY LOUIS ARTHUR RUSSELL.

II.

To appreciate fully the possibility of a devoted lover, husband, or wife being also a true artist, one must know that constancy of love for one's own blood, for one's husband or wife, for one's friends and companions, need not imply constant propinquity or constant protestation. Far apart as a man's public life may be from his home life, he may yet be an ideal lover and husband.

The professional life is not conducive to domesticity; the man or woman whose vocation is of a public nature will certainly neglect details of home life; and the baking of pies "such as grandma made," or the "minding the baby, as grandpa did," are not likely to occupy much of the time, nor to prove interesting to the deeply absorbed professional man or woman of to-day, even though the great master, Bach, probably did look after things a bit during his active career. Of this we are sure, that he kept many of his host of little ones out of mischief with music lessons.

Not all of the possible joys of married life are of the sort which go to make up the happy home of prosaic farmers or of non-intellectual, though substantial and worthy, artisans and merchants.

That the homes of professional people differ from other homes does not imply that the sources of happiness are all in default. Many professional women—artists, poets, public singers, actresses, etc.—have been loving and successful mothers. Many men and women lapse from great public activity or absorbing devotion to their vocation into hours of the most quiet domestic habit, showing every grace of parental solicitude, every charm of loving husband and provident householder, in minor artistic homes. Many single-sided sons fail to comprehend this dual spirit; they can not see deep enough into the spirit of things to know how devoted a true artist may be in his vocation, and yet how entirely he lives for his wife or husband.

But this advice is by no means especially wise, for the musician is usually tractable, and, though absorbed in his practice of music, is of flesh and blood, with an abundance of spirit, good and true. When compatibly wedded, the professional musician is as likely to prove constant in affection and as faithful to duty as the average human being of more prosaic vocation.

Compatibility of temperament is a prime consideration in the choice of a companion in wedlock, and it is in this item that most marriages find their success or failure. Young students of music, or half-fledged professionals, should be restrained from marriage, for infatuation, which is so often mistaken for lasting affection, is no proper basis for marriage. Young musicians whose minds are closely addressed to the constant practice of their art are in no frame of mind to decide upon a wife or husband, even though their emotional natures, fired by all manner of romantic ideas, feel assured of having an affinity. The sober judgment of after-years proves the folly of "love's philosophy."

The artist life demands for its proper nourishment a great deal of sympathy; not necessarily a constant praising or patting upon the back, with encouraging phrases of platitudes, but a real comprehension, a sympathy of spirit, an appreciative realization of what the life of devotion to art signifies.

This requirement on the part of a high-minded artist with lofty purpose, correct ideals, and faith in the mission of one's vocation, makes the selection of a companion for life a particularly delicate one. In which more than a passing fancy for a pretty face or a manly form or an attractive personality is required. For marriage is a serious matter, not to be hastily concluded, and the love of youth often fades quite away, in the face of stern realities of incompatibility or unfitness for the material requirements of the marriage obligation.

As the musician is trained to a great deal of perception, especially of the inner life and meaning of things, so a happy married life will depend upon harmonious surroundings, harmonious blending of temperaments, mutual understanding of the delicate elements of human nature, mutual love of the beautiful in art

and irresponsible, ambitious and indolent, good and bad.

Artists often affect Bohemianism, and the artist life, perhaps, offers special Bohemian opportunities or inducements; but shiflessness, which goes in the world for Bohemianism, is everywhere about us, and means simply a wilful disregard of propriety, better called "license"; no settled or permanent habitat; a reckless "instability;" and, at last, complete irresponsibility in all matters of morals, which is, of course, "dishonor." This is not merely Bohemianism at its worst; it is out of the pale of real civilization, a disgraceful condition.

But there is a reputable Bohemianism which enlivens men and women, husbands with their wives, and many bachelors, maids, and men. This life is broad and interesting, and rightly ordered, perhaps, may some day—even in America—be known as the true solution of the home problem for certain temperaments unfitted for "housekeeping." To live in restaurants, sleep in apartments, and work in studios, will gratify but a few of the world's men and women, for the repose of home is instinctively desired by human nature, particularly by cultured men and women. Yet to many restless creatures excitement, changes of all kinds, seem a necessity to happiness, and many musicians doubtless are of this nervous temperament; consequently, many of our profession prefer a more or less mild sort of Bohemian life, with all possible brilliancy of surroundings. This condition of life is especially alluring to the traveling artist, and often finds in such its least commendable extreme.

The engrossing nature of the music life is apt to make the musician narrow, and while many notable exceptions are in the public eye, men and women of the broadest culture, yet accomplished in music especially, the greater part of the rank and file of the profession, apply themselves too closely to music alone and neglect other important lines of culture; this inclines the musician to avoidance of society, and he or she is easily named a recluse, a misanthrope, etc., and fond parents urge their sons and daughters to beware of such in the search for wife or husband.

But this advice is by no means especially wise, for the musician is usually tractable, and, though absorbed in his practice of music, is of flesh and blood, with an abundance of spirit, good and true.

When compatibly wedded, the professional musician is as likely to prove constant in affection and as faithful to duty as the average human being of more prosaic vocation.

These laws of happy marriage apply to all alike, and who can say that the musician shall fail in the requirements, even before all other men and women? The musician, Tom Moore, knew the possibilities of musicians' love when he penned those charming verses, "My Heart and Lute," the first stanza of which runs:

"I give these all—I can no more,
The poor the offering is;
My heart and lute are all the state
That I can bring to thee."

To those who would consign the musician to celibacy
Shakespeare gives answer in a beautiful sonnet:

"Let me not to the marriage
Of true minds
Admit impediments!"

REGENERATION OF AMERICAN MUSIC.

THERE can be no regeneration of music in America so long as the nomadic foreign musician is considered greater than the resident American musician, simply because he is or she is a foreigner. Of the great mass of foreign musicians coming over here every year for a few months a few only are subsequently discovered as artists, but they bear the foreign stamp, and that is sufficient to give to them a commercial value and advantage, be they competent or not, to overtake the people here and thereby drive into obscurity the home artist. Such is the curse of the foreign fad. So long as it continues, no American composer beyond those of the coon-song type can ever hope to gain eminence, for these nomadic foreigners will not even deign to play or sing an American composition. It means paralysis and death to our whole musical life. The system must be abolished before our musical life can be regenerated.—"Musical Courier."

THE PROTEST OF THE INDIVIDUAL.

BY HARVEY WICKHAM.

WHEN one begins to be taught by science, he begins to realize his personal insignificance. In so many millions of atoms one atom more or less seems of no particular consequence. A man sees things through a twenty six inch telescope which sifts the last grain of conceit out of his soul. The humility of the physicist is profound; his attitude abnegation itself, a state of mind by no means altogether unwholesome. Our littleness is a healthy fact to have stored away somewhere in the remote depths of the inner consciousness. It is good ballast when the winds of fortune, or of misfortune, for that matter, blow high. But to keep this fact continually in the foreground is a menace to effort. A man is apt to forget, if his thoughts too much upon it, that his own littleness is, in itself, a little thing; a trifle which need not trouble, nor paralyze ambition, nor be held so near the eye that it blots out the horizon. It is possible to say, "I am an atom, yet find many things worthy of an atom's interest and attention."

But this philosophic standpoint is most difficult to reach. Science is prone to generalize, and it never so happy as when it can force individuality itself into a class and rob it of individuality. The protest of the individual in such a case is inevitable, and I purpose to show that it is rational. Throughout all ages this protest has found expression in art. Let us consider it from two points of view—the transcendental and the practical.

THE TRANSCENDENTAL STANDPOINT.

A sage discovered (the world was very much farther from its majority than at present) that no matter how common or mean a substance was, it differentiated itself from the mass if given a peculiar shape. So long as it preserved its form it had a certain personality, so to speak, which could not be lost. A stone, considered as a mineral, was but one unit in an innumerable sum. Considered as to its facets, angles, curves, it was a thing unique under the sun. The sage then took the stone and shaped it (I speak literally) after his own mind, and straightway it became not only a thing unique, but a thing of price. Its personality was no longer that of a rock, but that of a man. Before, it had been shaped by chance as no other stone could have chance to be shaped. Now it was shaped as no other man could or would have shaped it. It became a metaphor and stood for him. No need to tell this poor artist that stones were everywhere. He could point to his statue and boast, "There is no such thing anywhere."

Form is the essential feature of art. A picture in monotin is still a picture, while colors without logical arrangement constitute but a daub of colors. There was never an axiom so false as that which defines the whole as but the sum of the parts. Browning, who was at least as much of a philosopher as a poet, expressed this in the language of mysticism when he wrote,

"I know not if, save in this, such gift be allowed to man,
That out of three sounds be frame, not a fourth sound, but a
star."

Music, seemingly the most impalpable, is, in reality, the most proportionate thing in the world. Form therein reaches its consummate development; not the crude symmetry of identical halves, but the subtle symmetry of vastly complicated equations. At present there is scarcely any limit to the creation and affection in the musical field. Hundreds, whose only desire is to follow a fashionable fad, copy the shams and pretensions of musical connoisseurs, and assume an air of the cultured which they are far from feeling. Severe music of the church, which they are far from understanding, they refuse to understand further. Greater honesty and a more catholic spirit could not fail them, to broaden any musical field in a most desirable manner. The creation of good music by the best composers which will instruct and educate those who have not advanced to the point of appreciating abstract forms and the more elaborate symphonies and musical dramas, and such music deserves encouragement."

vsy, every one becoming a microcosm because he contains every element of humanity; but no duplicate, because he has every element present or active in a unique degree.

The player who follows the printed page note for note, beat for beat, is a machine worshipping the letter which killeth. Composers do not write with the purpose of being thus interpreted. The idea is always a circle, which, as it cannot be squared, seeks approximation in a polygon. The essence of every thought is inexpressible. The author writes many volumes and says all things—save a certain thing he wished to say. The wise reader guesses at this certain thing between the lines of the stammering speech, and makes no fetch of literateness.

But let the *tempo rubato* (to consider a single element of performance, for illustration) be forced beyond a definite line, and all is chaos. The rhythm may almost, but never altogether, obliterate the meter. The ear seeks, it may be at long intervals, the phenomenon of balances. If it finds it not, it finds no music.

But let us hasten to

THE PRACTICAL STANDPOINT.

If you are to study a science, you must acquire all the knowledge which has been gleaned by your predecessors, before attempting original investigation. One of the chief causes of the marvelous development of invention in the last quarter-century is the rapid interchange of thought made possible by modern conditions of life. Formerly, discoveries were made and lost. To day the laborers in the field of knowledge work hand in hand. One worker can not know too much of what others are doing, and it is but wasted time for him to re-find what some one else has found already. But in art there is such a thing as acquiring too much information along this line. All that an artist needs is sufficient familiarity with tradition to prevent his personal bias becoming deformity. If he bows too long before the altar of the past, his shoulders acquire a permanent stoop, so to speak, and he loses his native stature. When teachers have "fingers blunt the individual mark," to quote Browning again, "and have vulgarized things comfortably smooth," they have overstepped their province. The world has no need of pedants.

Just the right amount of learning varies with the pupil. A great nature with transcendent originality can bear a great deal. One cast in a slight mold should be given much less. Not but what mediocrities require longer to master technic than genius, but technic is but the art or practice of expressing outwardly the inward meaning. Learning, on the other hand, is familiarity with the meaning of other minds. Life should not all be spent in pondering over what others have thought, nor yet in learning to express what we have not learned to mean. Some time should be set apart for thinking and acquiring meanings of our own. More erudition than can be digested makes a deplorable and too common spectacle. I, for one, prefer to catch the "personal" note among phrases rade and harshly delivered, rather than listen to limp streams of rhetoric from the lips of fact-crammed, devitalized schools of sentiments not their own.

Such a situation would be an enormous power among our native composers, stimulating them to unusual efforts. Let such a condition exist among a people with the characteristics such as are described above, and the tendency on the part of our composers to follow close foreign lines will gradually disappear. It will not be African or Indian music that will be the genuine American style, but it will be something emanating from the tastes of the American people. It may embody certain characteristics of African, Indian, or even Chinese music; it may be built upon German or French lines; it may reflect the sturdiness of the Anglo-Saxon ancestry—but it will be thoroughly American at heart. This greatly-to-be-desired state of things will come when we, as a nation, feel the need of music being a part of our life, as are the food we eat, the clothes we wear, and the dawlings in which we live.

—There is much sense in these comments of the "Chicago Times-Herald":

"Until a community can learn to estimate music on its own account, and not with respect to certain names, will genuine musical atmosphere be created. At present there is scarcely any limit to the creation and affection in the musical field. Hundreds, whose only desire is to follow a fashionable fad, copy the shams and pretensions of musical connoisseurs, and assume an air of the cultured which they are far from feeling. Severe music of the church, which they are far from understanding, they refuse to understand further. Greater honesty and a more catholic spirit could not fail them, to broaden any musical field in a most desirable manner. The creation of good music by the best composers which will instruct and educate those who have not advanced to the point of appreciating abstract forms and the more elaborate symphonies and musical dramas, and such music deserves encouragement."

Nat admirari seems to be the motto of a certain class of hearers at concerts. They do not go to enjoy, but to criticize, and this latter faculty, the critical, becomes so abnormally active that the passive attitude of drinking in the beauty of music becomes well nigh impossible.

ONE of the critics who attended the recent convention of the Music Teachers' National Association, at Cincinnati, wrote that, of the eighty-seven compositions by American composers rendered, there was but one that might be called "American," Mr. B. O. Klein's "Louisiana Caroual." The others, he claimed, were entirely either German or French in character.

The occasion was a peculiarly valuable one for the purpose of investigating works by American composers. Naturally, the majority of them submitted works which might be considered representative, and they were sirens of "putting their best foot forward." Excellent interpretations were, with but few exceptions, the order of the day. And with all these advantages this critic came to the conclusion that characteristic American music does not really exist, as yet.

Is this a fact, and are there no prospects for the development of a really national style of composition? We are certain that German, French, Italian, Russian, Norwegian, Bohemian, Polish, Hungarian, and Spanish music exist. The majority of musicians can place the nationality of any works written by composers native to these countries, upon hearing them. Why can not this done in regard to works written by Americans? Is it true that we must accept the music of another race (the negro) as being that which is American? Have not the white Americans sufficient individuality to develop a characteristic style of composition? These are very pertinent questions.

Personally the American has characteristics which distinguish him from the German, the Frenchman, the Englishman, the Russian. He is quick of perception, alert, prompt to act, resourceful, daring, imaginative, optimistic. He is forever trying to improve upon existing conditions; he desires convenience, comfort, and even luxury if possible to attain it; he is courteous and considerate of the opposite sex, and he is sincere in his efforts to better himself spiritually. Surely this type of a man ought to develop himself artistically, so that great poets, painters, and musicians would be a natural sequence.

But, unfortunately, the artistic side is the weak point in the American. It is not an important feature in his nature. There is no impetus derived within him to hear the best music, see the best pictures, obtain the best architecture, encourage the best sculpture. Until these become a vital necessity with our people, true art will always remain an extraneous sort of growth, flourishing largely because of the culture of a minority. We want to get to the point where music is not merely an ear-tickling process, or the result of a fatigued person with long pauses who desire to emulate European examples. It must be a vital need with the American people.

Such a situation would be an enormous power among our native composers, stimulating them to unusual efforts. Let such a condition exist among a people with the characteristics such as are described above, and the tendency on the part of our composers to follow close foreign lines will gradually disappear. It will not be African or Indian music that will be the genuine American style, but it will be something emanating from the tastes of the American people. It may embody certain characteristics of African, Indian, or even Chinese music; it may be built upon German or French lines; it may reflect the sturdiness of the Anglo-Saxon ancestry—but it will be thoroughly American at heart. This greatly-to-be-desired state of things will come when we, as a nation, feel the need of music being a part of our life, as are the food we eat, the clothes we wear, and the dawlings in which we live.

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It is thoroughly disgruntled this last winter when in the lobby of a hotel I overheard a musician say, carelessly (he was living quite beyond his means at the time), "When I am gone my friends will give a benefit or two for my widow, which will do until she gets married or my daughters get employment." Oh, such nonsense!

I have had similar experiences with pupils coming to me from other teachers. Once I asked a small boy if he knew any scales. To my amazement he said, "I know all, and upon being asked to demonstrate his knowledge of the piano, he played the five notes from C G up and down, and said those were the scales. The "three" is always more popular than the "romanza."

ON "AMERICAN" MUSIC.

BY E. R. KROEGHE.

ARTISTS in general have the reputation of being careless in messy matters, though why they should neglect the business sides of their art is not very clear, since one of the very things they expect and desire is the making of money out of their art. They pursue their business—and their business is art—primarily to make a living out of it.

To live for art alone, to exist in the stratum exclusively of the seventh heaven, is a very high-sounding theory, but it does not pay the grocer's bill nor the rent, and tends to great mortification of pride and unpopularity. It is nothing but extreme foolishness for any one to imagine that good art and sound business sense can co-exist, or do not, go well together. Considering it in a sensible manner, the ordinary mortal must work that he or she may eat. Now, every worker gravitates to those pursuits which are more or less congenial, and requires as fruits of his labors, first, bread and butter, and as a side issue, as much glory as can be seen. The musician, physician, lawyer, banker, merchant, follows his calling, not because he has nothing else to do, but because he must hustle to get along, and hustling seems to be easier and more lucrative in the special line he pursues.

The musician is nearly always an intelligent person. The mere fact that he is an artist presupposes refinement and taste, and, of course, intelligence. If he is intelligent, then why does he not put some intelligence into his financial dealings? Is he afraid that he might lose some of his rare wisdom byickerling and by keeping account books? Or does he believe that his fellow-artists might think less of him for contaminating his hands with vulgar details and by the accounting of filthy lucre? Or, still more, does he imagine that the public would at once and forever lose faith in him because he has opened an account with some near-hay savings-bank to provide against the coming of that proverbial rainy day? or a *dot* for his daughters or a *start* for his sons? or a *sung* sum for himself and his wife in the evening of life, when the day's toll is over? No, indeed! The trouble is this: Many musicians have not learned to figure. It is the want of practice to their daily affairs the simplest arithmetic that marks them as utterly wanting in business qualifications. Just imagine a lawyer, merchant, or banker attempting to conduct his business without the continual use of arithmetic! It could not be done.

As you having a somewhat extensive acquaintance with artists, literary men, or musicians can cite many instances where this want of foresight and thrift has wrought dire disaster to the head of the family, and, alas! too often has caused suffering to wife, widow, or children. This should not be; yet it will continue until the business qualities of such men are developed.

It is a great pity that in this strictly commercial age even the artist and musician can not catch the infection; at least enough to learn that no matter what the income is, a man is worth only that which he has saved, and to know that it is his duty to himself, if alone in the world, and much more to wife and children, if blessed with them, to pay careful attention to the financial results of his art pursuits, and to realize that should he or they ever be overtaken with misfortune, then the forethought and sensible thrifit which in the days of plenty provided something against the lean years appears as a godsend.

The example set by many of the old masters, who lived a life of truckling and catering to the powers that be, has been imitated too well to this day, though it would seem to be impossible and unbearable to a man of independence.

I was thoroughly disgruntled this last winter when in the lobby of a hotel I overheard a musician say, carelessly (he was living quite beyond his means at the time), "When I am gone my friends will give a benefit or two for my widow, which will do until she gets married or my daughters get employment." Oh, such nonsense!

IMPORTANCE OF COMBINING BUSINESS WITH ART.

BY THALEON BLAKE.

COULD anything be more absurd? And yet that man spoke from a thorough knowledge of the too frequent conditions attending artist's demises. Perhaps he had assisted at many benefits for broken-down musicians, their widows, or their poor helpless children. Why, it seems to me that a man who can thus coolly, methodically abandon his family to certain want and suffering is a monster, so inhuman is he.

The musician should keep books, so that at a moment's notice he can tell how much he owes, how much others owe him, and what he is worth. The habit of accounting for every cent of income and outgo daily, world, after a time, teach caution to the veriest spendthrift.

But the only safe rule, the easiest remembered, and the hardest to follow, is the one that leads to independence: "Spend less than you make!" The satisfaction of knowing that, whatever may happen, there are savings well invested is worth all it costs to accumulate them. It is not miserly to save against accidents, and common-sense is a much safer article than so-called "genius."

I have the honor of being an acquaintance of one of nature's noblemen, who, in a burst of confidence one day, remarked: "No matter what men say of me, or of my life's work, there is something that gives me more secret satisfaction." "What is that?" said I, wonderingly. "Just this—I have been honest with myself and others in all my financial dealings."

That is the key-note—to be honest with yourself—be honest with your wife and children—be honest in all financial dealings; and one form of honesty is sensible frugality.

"Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine self be true;
And it must follow, as the night the day,
Thou canst not then be false to thy man."

A HINT FROM THE KODAK.

BY EFFIE W. MUNSON.

A FRIEND was one day showing me some photographs which she had taken with her kodak. A very pretty group caught my eye, but on closer inspection it proved to be so dim that the features of the different persons could scarcely be distinguished.

"What is the matter with this?" said I, "why is it so indistinct?"

My friend replied, "Oh, that was taken on a cloudy day, and though I tried to expose it long enough, it has not come out clear."

A type of music teacher teaching and music student, thought I. Many teachers are not conscientious and thorough enough in their work; they are often over-practical, and leave their pupils with but a hazy idea of the things they wish to teach.

They frequently fail to measure correctly the sum of the pupil's knowledge; they neglect to sound his mental depth, so to speak, and therefore imagine that the pupil knows more than he really does.

A teacher of my acquaintance once received a new pupil—a bright little ten-year-old girl, who had formerly received lessons from another teacher. My friend encouraged the child to ask questions about her studies, and one day the little girl inquired, "Miss B., what does that letter 'S' mean?" "What letter 'S,' Mary?" I don't see any letter 'S'!" "Why, there," replied the child, pointing to the sign of the treble clef. "Don't you see?" My friend saw; she also received a valuable lesson that day, and now takes it for granted that a new pupil knows absolutely nothing until time and patient instruction show otherwise.

Rhythm is, perhaps, the most human quality in music. If a composer do not write into his works a strong, fascinating rhythm, he is sure not to achieve eminence. The masses are more strongly moved by a swinging rhythm than by a graceful, sensuous melody. The "march" is always more popular than the "romanza."

ness in his mental sky the day the teacher tried to give this little student his first idea of the scale.

This same youngster came to his lesson one day with every note of his music adored with a figure. I presume he noticed the surprised expression on my face, for he remarked, "My other teacher figured my music for me, and you didn't do it, so I did."

I was about to explain that the fingerings marked by the editor was sufficient in this case, when my eyes caught the figures 6 and 7 over certain notes.

"Why did you put a figure 6 over that note, Harry?" I asked. Of course, he did not know—he simply thought that before he could play, he must "figure the music," and he had done the best he knew, poor little chap!

These are true instances which have come under my own observation, and though somewhat ludicrous, yet they serve to show why a few questions from the teacher would have cleared up many a mental fog and greatly helped the little students on their way.

Such experiences have taught me to make all explanations very simple, that they may be easily understood, and aid questions to ascertain if the mental picture is sufficiently clear.

There is an old game, well named "Gosip." The players are seated in a row, and the first one whispers to his neighbor some brief statement. This is passed along the line of players until it reaches the last one. He repeats aloud the sentence as it came to him. It is needless to say that this a scene bears very little resemblance to the original one.

Many of the facts which teachers endeavor to fix in the minds of their youthful charges are distorted in similar fashion. The child's attention is drawn away for the moment, and an indistinct mental image is left; the teacher fondly imagines that his pupil has grasped the point in question, while in reality he has only half comprehended it. So the child goes to his practice to repeat over and over his faint impressions, and by these same repetitions of the wrong thing to make it next to impossible to play correctly.

There is also a class of pupils which some one has aptly styled "quicksilver pupils" (and America is full of these), who catch the words out of the mouth of the teacher with "Oh, yes, I understand all that," and straightway go to their pianos to waste time practicing with minds roving over every object under the heavens save the étude or exercise over which their fingers are stamping.

Unless such pupils can be induced to practice slowly enough to produce perfect impressions, both mental and technical, if I may so express it, their playing will always be full of false notes and stumbling-blocks, for such pupils, bright of intellect though they be, lack the mental concentration necessary for overcoming difficulties.

But we must take the piano pupil as we find him, and not as we wish him to be, and in order to counteract this lack of mental concentration, this dissipation of mental energy, frequent repetitions of the same truths are necessary.

But remembering that a thing often heard becomes monotonous, and is therefore unheeded, the clever teacher varies his maxims and studies to clothe his thoughts in new and striking language, that his ideas may make clear impressions on the minds of his pupil.

The interest of the teacher in the student is almost always rewarded by the increased zeal of the latter, while an indifferent teacher is apt to make an indifferent pupil. A teacher can scarcely blame a pupil for not working unless he himself leaves a clear impression of what he requires of the pupil during the practice hour and of what he expects his pupil to accomplish before the next lesson day.

Woman's Work in Music.

EDITED BY FANNY MORRIS SMITH.

THE ELIXIR OF LIFE.

THIS is the date when the music teacher finds herself involuntarily reviewing her physical condition and inventorying her resources of endurance for the coming season's work. How often the account reads: "Hearing painful, sudden noises gives a sharp stab in the back, eyes still ached, back weak and tired, sleep uneasy, digestion up set, mind refuses to concentrate. Verdict, how shall I ever get through the winter!"

This is the first day of September. There are still three weeks of vacation in which to "knit up the ravelled sleeve of care." For care it is that has ravaged our thread of life. In three weeks much may yet be done toward recuperation. To this end we publish the following infallible prescription:

To begin, grudges, remorse, bitterness, and ungratified desires taken to heart, are the very root and foundation of dyspepsia in all its varieties. People who are dwelling on these things do not open their lungs freely, and consequently do not digest their food, because they have not enough oxygen in their blood to accomplish the digestive processes. Therefore the old proverb ran, "Flee anger and forsake wrath, for why shouldst thou destroy thyself?" Let us, on hygienic grounds if no other, make peace with the world and ourselves here and now. Next, let us make a clean breast of all our own secrets, and commend other people's secrets to the keeping of their Maker. No poison of asps is so efficacious as an unwholesome secret in the destruction of nervous tissue. There is but one way out of the pestiferous atmosphere of such burdens: Tell the truth. While people hold fast to truths they can not become involved beyond recovery in the affairs of life. That is what truth is for, —to keep folks out of trouble.

Having laid hold of truth (which is wisdom), the very best way to right up a disorganized digestion is to begin to seek opportunities of giving trifling pleasures to others. One of the most necessary things in education is the cultivation of the power of being easily amused. There is nothing in which musicians fail more habitually. No class of professionals have so few mental resources; none are so irritable; none so frequently out of harmony with life; and, it is said, but true, none so habitually occupied exclusively with their own mental experiences. Now, "to look out and not in" is the very first law of health. As Goethe remarked long ago, "Man reflecting on his physical and mental condition generally finds himself sick." There is no better formula for sleep than to take bed some simple little place for the amusement of the youngest and oldest members of the family. In providing pleasure for others one always profits by the mental tonic song, and delight in it.

What of gymnastics? Certainly, as much as you like; the more the merrier you will be. But breathe first, and study gymnastics because you begin to rejoice in your body and in all the delights of motion that lie in it; because once more you exult in the powers and joys of life. And let us whisper to you a secret. The seat of music is in the physical body and nowhere else. In the body is the solar plexus,—the seat of the vital forces. In the body is the system of nerve centers which respond to the emotions. In the body is the rhythmic action that measures time and motion and our consciousness. To the body we must look for every normal development of the art which we profess.

Some writers express a fear lest the prominence given to amateur work in club programs may lead to a self-complacency sure to be fatal to individual growth and to the musical progress of a community. Perhaps it is well that many clubs arrange for artist programs several times a year. It sets a standard for the club members to keep before them, and, at the same time, affords new ideas and an inspiration to work.

of the ground can pass into the tired body and rejuvenate it, are worth all the tonics that ever have been concocted. It is not clear how the healing work is done; but whether it is the electric currents passing around the head, which flow through the human body recurrently on its surface, or whether it is the close contact with the teeming life that works in protein shapes over and through the sun-warmed mould, for some reason there is great virtue in it.

The first summer tonic; but greatest and strongest of all is air itself. Which of us stops to realize that the entire operation of our bodily functions is rhythmic, and that this rhythm originates in the action of the heart and lungs under the effects of the elements obtained by inhalation? How few musicians realize that the emotions which they are constantly translating into music retard and accelerate this rhythmic action of the heart and digestive organs? For musicians the only hope of repairing the waste of the vital forces thus made by enlarging the breathing apparatus sufficiently to meet the drain; that is to say, by the habitual practice of "deep breathing." If the reader will make a compact with herself that at night, at noon, and before breakfast, she will fill her lungs full of air not less than twelve times, she will be amazed at her steady gain in health and courage, and equally amazed at the low key on which ignorance and carelessness has hitherto kept her vitality. Thirty six long breaths! That seems like little to pay for a full consciousness of youth, vigor, and power. But small as it is, ninety-nine of the Sol-fa notation they learn the intervals of the scales with magic celerity. The time method of the Sol-fa is, however, not to be compared with the old method of beating time; because the first is an intellectual perception, while the other is a measure of motion which is felt, as rhythm itself is felt, in the body. As soon as the children can sing "do sol" and "do ml," they are ready to sing these two intervals in harmony, which they will do with the keenest delight. There is not a step in the entire Tonic Sol-fa course which will not be taken easily, and with a direct influence on the piano lessons in progress. There is also this great advantage in the method: it can be self-taught when lessons are not obtainable by the piano teacher who wishes to use it. In twenty weeks the children will make advance enough to sing simple harmonies together, at sight. They will be able to recognize them when played on the piano or sung, and to write them down.

Along with this goes the most potent help in making children musical that exists—playing by ear! Select simple melodies that do not modulate out of their key, and calling the key-note one, count up the scale until every letter has a corresponding number. Thus, in the key of C-major, c is 1; d, 2; e, 3; f, 4, etc. "America" in this key would read: 1 | 1 [2] | lower 7 | 1 | 2 | ; 3 | 3 | 4 | 3 | 2 | 1 | ; 2 | 1 | lower 7 | 1, etc.; the time being at first supplied by memory and afterward beaten with the hand. Let the pupil sit at the piano and, after he has numbered the keys, yourself call off these numbers as he plays them. Every child will learn them without difficulty and be delighted with the surprise. Next time have ready another tune, and so on. Very soon the children will begin to pick out everything they hear in this way; and you will find that the pieces in the piano lessons are acquired twice as fast and with twice as much pleasure as ever before.

Let each child procure a music copy-book and bring her pencil. The very first lesson should consist in learning to make notes, and learning their value in connection with ability to write them. Then comes spelling words on the staff, like b-e-g-a-c-b, b-a-g-g-a g-e. Very young pupils may go through a musical writing-book, which contains work of this kind, with profit. Then comes arithmetic, which is best taught by working out, in notes, questions like the following: Write a measure in 4 time which shall contain two notes, one containing three notes, etc. Twenty weeks will bring young children through the difficulties of counting. They should always sing and beat the measures they write, which will make the rhythm of music a part of their consciousness.

Then should follow a short period of practice in dancing steps and gestures in time to music. This is the way to make children realize the motion, accent, and swing of music. Needless to say, the exercise will be popular. Start with the five positions in which to teach the polka, the polka mazurka, the varsovianca, and the waltz. These old-fashioned steps contain the foundation of a very large part of modern melody. To dance them is to feel the movement of this melody. Debussy has written a better work on the rhythmic of gesture than any one else. A dozen of his arm exercises will greatly benefit piano pupils; not only because arm motions are often expressed by musical rhythms, but because they will loosen the elbows and shoulders and make better technic.

The pieces played by the children are the drill for "playing before people," likewise the easiest means of inducing children to finish up music in which the first interest has cooled. Children learn much from listening to each other. Performances which seem crude enough to their elders fill them with rapture. They are keen critics, too, in their way; and will often struggle with their own faults, after they have described the same shortcomings in others, when extrapolated from the teacher in unheeded. Usually they admire each other's work, and put forth a good deal of energy to rise to the same mark.

We submit a list of stories which have been found to interest young pupils:

FIFTEEN PRETTY STORIES ABOUT THE CHILDHOOD OF GREAT MUSICIANS.
TO THE EDITOR OF THE DEPARTMENT OF WOMAN'S WORK IN MUSIC:

How little Chopin helped his father keep school.
How Mozart played the piano no one else could.
How Sebastian Bach amused himself by moonlight.
How very naughty Tausig was.
How Haydn grew up and got his education.

About the nursery rhyme that Mendelssohn put in the symphony.

How Liszt used to play other composers' pieces by ear, to show off, when he was a child.

How Mozart played before the Court of Austria.

How Moscheles' father used to pay him with candy when he had a good music lesson.

About Beethoven's little sweetheart.

How Beethoven used to pet Nanette Stein, and how, when she became a woman, she used to darn his stockings.

How Martin Luther supported himself in his student days by singing in the villages of Germany.

Some of the fairy stories little Griez used to hear in Norway.

How little Jenny Lind grew up in the opera.

How when Adelina Patti was a little girl she came to America with her mother, and a kind gentleman, who was sorry for her because she was such a lonely child, gave her a little party.

OPERA WITH GOOD PLOTS FOR STORY-TELLING.
Africaine.....Meyerbeer.....Petpourri.

William Tell.....Rossini.....Petpourri.

Dame Blanche.....Boieldieu.....Robt. Adair.

Flying Dutchman.....Wagner.....Spinning song.

Lohengrin.....Wagner.....March.

Iphigenia.....Gluck.....Ballet music.

L'Ellie d'Amore.....Donizetti.....Potpourri.

Der Freischütz.....Von Weber.....Waltz, "Rosy Wreathe," Prayer.

Romeo and Juliet.....Gounod.....Petpourri.

Die Meistersinger.....Wagner.....Prize song.

Aida.....Verdi.....March.

A Life for the Czar.....Glinka.

Le Prophète.....Meyerbeer.....March.

Hugenots.....Meyerbeer.....Rataplan.

Robert le Diable.....Meyerbeer.....Music à l'enfer.

The Chimes of Nor-

mandy.....R. Planquette.....Walz.

Stradella.....Flotow.....Church song, arr. by Thalberg.

Orpheus and Eur-

ydice.....Gluck....."I Have Lost My Eurydice."

Hamlet.....Ambroise Thomas.

Martha.....Flotow....."Last Rose."

Iris.....Mascagni.

Carmen.....Bizet.....Dance.

Licia di Lammer- moor.....Donizetti.....Sextet.

Show the composer's picture; tell who he was; tell the story of the opera and have one of the children play a melody from it. Those given are merely suggestions.

In telling children biographic stories it is always better to show them the picture of the artist under consideration. They associate the face with the name, and remember the story much better. Many music stores will put a full line of photographs of musicians, some of them unusually good. *THE ETUDE* has published several biographic articles (illustrated), which are even better for the purpose. There are various paintings, like "Beethoven in his Study," "Mozart Composing the Requiem," and the like, which are interesting to young folks. So, too, are Margaret Dicksee's "Little Handel" and "Chopin at School."

The writer has more than once tested the value of the ideas advanced in this paper, and never have they failed of success. Practice makes perfect in this class of musical instruction, but no one will honestly work through a season on these lines without spending delightful hours with enthusiastic little musicians and gain immeasurably in strength as a teacher.

DOES TYPEWRITING INTERFERE WITH FACILITY IN PIANO-PLAYING?

FIFTEEN PRETTY STORIES ABOUT THE CHILDHOOD OF GREAT MUSICIANS.
TO THE EDITOR OF THE DEPARTMENT OF WOMAN'S WORK IN MUSIC:

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How when Adelina Patti was a little girl she came to America with her mother, and a kind gentleman, who was sorry for her because she was such a lonely child, gave her a little party.

At the outset I decided to find an attack which would not impair my touch, and after experimenting decided on what is known as "finger staccato," with a strictly loose wrist. The great point in type-writing is to release the key promptly. If the type flies back from the ribbon instantly, the key is clear and elegant. A slow release makes a blurred impression. In order to avoid developing my fingers unequally, I arranged a fingering which makes use of every finger of the right hand and three fingers of the left, reserving the little finger of the left hand for the stroke of the space bar. This I was very careful to effect with a strong stroke from the knuckle-joint.

At first it seemed as if it would be impossible to bring up the technic to the point of sufficient accuracy while fingering the keys on piano-playing principles; the chief difficulty being the weakness of the fingers, which would not make a blow promptly enough to give a clear type impression. The fourth (ring) finger, particularly, seldom struck at all, and it was quite possible to tell by the degree of color which letter had been played by the third, second, or fourth fingers. It took a great deal of trouble to learn to bring the fingers back and forth over the three banks of keys so as to get up any speed or any accuracy; the demand on the muscles which spread the fingers being greater than the tendons. All this was accomplished by patience, and as a result I am able to write for hours without the slightest fatigue, which will make the rhythm of music a part of their consciousness.

Let each child procure a music copy-book and bring her pencil. The very first lesson should consist in learning to make notes, and learning their value in connection with ability to write them. Then comes spelling words on the staff, like b-e-g-a-c-b, b-a-g-g-a g-e. Very young pupils may go through a musical writing-book, which contains work of this kind, with profit. Then comes arithmetic, which is best taught by working out, in notes, questions like the following: Write a measure in 4 time which shall contain two notes, one containing three notes, etc. Twenty weeks will bring young children through the difficulties of counting. They should always sing and beat the measures they write, which will make the rhythm of music a part of their consciousness.

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The only chance for these in the piano system is in the play between the right and left hand when passing from one to the other. But the large number of letters which are often played by one hand in a group (five and six) greatly minimizes this. In the course of a season's use of the typewriter I learned to write from dictation as fast as my sisters could translate the volume aloud which we had in hand. I wrote the whole of it for press, and when I came back to the piano in the fall and "took stock" of my piano technic I had gained rather than lost. As I had not used my thumbs I had not improved them in velocity; but, on the other hand, they were not cramped by sewing or penmanship as had been the case in other seasons. I took out my "Gradus" and went over the studies. In every one the left hand had crept toward the right in execution. As I expected, my finger staccato was much improved. Nothing had been lost in arpeggios. I went over the study in broken octaves, which is so severe a test of the condition of the left hand. It sped through at a tempo and with a virtuosity never possessed before. The space bar had perfected the little finger, so that chords, octaves, and skipping basses were mere bagatelle. In short, nothing of value had been lost and an enormous gain made on all sides. The directness of mental action in guiding the fingers was surprisingly greater. An arpeggio and pressure finger-touches in general had not been attempted they had not been impaired, and two days after I began practicing I found my fingers just as sensitive to tone-effects as when I parted from the piano and took up typewriting.

I have been told that I was fortunate in happening on a typewriter with a peculiarly easy action. But any machine which admits finger stroke as distinct from wrist stroke might have been as successful. A machine with a heavy action would not have succeeded at all.

ANXIOUSLY,
K. M.

The Allegro Club, Bayonne, N. J. This scheme of study, which provides for eight meetings, has the great advantage that it is very "workable." It is easy to obtain materials for papers on the origin and development of the sonata, the opera, the oratorio, and the dance. We miss, however, what would seem to be the key to the development of the opera—the paper on folk-music; and the paper on the chant and ritual of the church in the Middle Ages, which is the key to the more erudite forms of music, including that of Bach, Beethoven, and Wagner. The constant discussion of current musical events by this club is in a line with the work of the popular clubs for the winnowing of general news for busy women, so popular in all departments of the world's activity.

October Meeting.—Origin and Development of the Sonata; Current Musical Events; Musical Programs.

November.—Origin and Development of Opera; Current Musical Events; Musical Programs.

December.—Miscellaneous Composers; Memory Day; Musical Program.

January.—Origin and Development of Dance; Current Musical Events; Musical Programs.

February.—Origin and Development of Oratorio; Current Musical Events; Musical Programs.

March.—Development of Music in General; Memory Day; Current Musical Events; Musical Programs.

April.—Origin and Development of the Symphony; Current Musical Events; Musical Programs.

May.—Origin and Development of Chamber Music; Current Musical Events; Musical Programs.

The members will render compositions agreeing with the subject of the day. No other performances allowed.

The officers of the Club are Miss Helen Gennert, President; Mrs. Bertha Cohen, Vice-President; Mrs. Alfred F. Swan, Recording Secretary; Miss Kate Vise-land, Corresponding Secretary; Mrs. Thomas J. Kennedy, Treasurer; Mrs. M. Close Steensman, Auditor.

* * *

The teacher should strive to build up an *rapport de coeur* among her pupils by occasional social gatherings, or classes for special work of an interesting kind, such as recommended in this department from month to month.

Anything that gives aiqueness to a teacher's work is distinctly valuable. It gives the pupils a chance to praise their teacher.

THOSE of our readers who have not already subscribed for an advance copy of Mr. A. J. Goodrich's great book, "Theory of Interpretation," will do well to do so this month, as the work is rapidly nearing completion. We expect to have the work on the market for fall teaching. It is one of those practical works that throw light on the misty subject of music that every student longs for. It will give aid on everything except actual technique. The spiritual in music is analyzed, beginning with the smallest germ or motive and showing the construction of the whole composition by dividing it into several parts. It tells all about the various schools of interpretation; what is a gavotte, a minuet, and the forms of dance music. It is written in an interesting style; one that any student can understand. A knowledge of the intricacies of harmony is not necessary, but it will materially increase the desire for more knowledge. The advance price is only 75 cents. It will be a large work of nearly 400 large pages. Let us have your order at once.

"SIGHT-READING ALBUM," volume 11, is on the market, and is on its mission of giving pleasure. The feature of the book is the careful selection of the pieces. No teacher need complain of lack of good music of easier type when such books are coming out. There are ten beginners to one advanced pupil. One reason for this is that the path of the beginner is not made pleasant, and one by one they fall by the wayside, disengaged. Mr. Landon has a collection in his "Sight-reading Album" that makes the practice of music a pleasure. Every piece is a gem, and as the volume is played through, the pupil grows more musical and loves the study. The book can be studied in place of the "Sonatas Album" of Kublan and Clementi. Volume 1 can be taken up as a pupil leaves the instruction book. The importance of interesting the pupil in the study is paramount to all else. Without this, failure results. The pieces studied figure very largely in determining the progress of the pupil, and too much importance can not be attached to it.

By the time this number has reached the subscribers many teachers will have made a start into the new season's work, and others will be about commencing. Both classes have failed in measuring up to their obligations if they have not carefully considered their new season's work and have not prepared themselves in every way possible for their coming work. New ideas, improved methods, new and valuable studies and drill-principles are being brought to the attention of the public every month, and the teacher who does not keep up with the times can only travel in the rear of the procession.

THE ETUDE is a music teachers' exchange. Everything new and of value receives notice and discussion. The editor is always on the lookout for new ideas, for practical help, light on old ideas, and all discussions that can in any way help the earnest, progressively disposed teacher. Many directions are given to pupils, but the one in print always stays longest. **THE ETUDE** goes into the pupil's home, is always at hand, and the teacher can call attention to anything that he wants the pupil to study and to heed. No teacher can afford to be without the help of a music journal, and **THE ETUDE** has no peer in point of merit or circulation. Neither trouble nor expense is considered in securing features to make **THE ETUDE** valuable, and the future months shall show no diminution in this constant endeavor.

At the beginning of the new season every teacher who believes in **THE ETUDE** because he has received help

work, but it is so great an accommodation to teachers who live in remote places that we continue to give it close attention, although few other dealers feel that it pays, and do not give it much attention. During September it will be well, if our customers are in haste for a regular order, to write to us for separate sheets from the "on sale" order, otherwise there may be a delay of a few days. If you do not understand the plan of "on sale," send to us for circular. Briefly, it is this: You can have anything we have in stock to examine and retain during the whole season; you return unsold stock at the end of the teaching year, when a settlement is expected. Regular accounts are settled monthly. By regular, we mean music purchased outright. We also send out our new publications every month during the winter. This gives teachers a good selection of music to draw from as the pupils' needs require.

MATHEWS' "Standard Graded Course of Studies" and Mason's "Touch and Technic" are just as successful as ever. Notwithstanding the fact that almost every large publisher in the country has copied the first-motion work, so far from being hindered, the sale of this, the original, has been stimulated. If you have not used this course of studies, send to us for examination. We should be pleased to send you any one of the ten volumes (a grade to each volume), or all of them, for you to look over. We, indeed, invite comparison; we feel sure of the result.

Mason's "School System of Technic" is used by almost every thorough teacher in the United States. We should be pleased to send this also for examination. It is published in four volumes, containing "Two-Finger Exercises," "The School of Chords," "School of Arpeggios," and the "School of Octave Playing."

MR. TAPPER'S latest work, "Pictures of Great Composers" is in press and on our special offer list. Note that all interested should know of this new book. It is a book for children on the great composers. Very little literature of this kind exists. This book should be welcomed by all music lovers. It can be read by parent, child, and teacher. It will be just the book for a studio table for pupils to read while waiting for lessons. It will be on our special offer but a short time longer, and 50 cents will purchase one now and pay transportation. If the book is charged to the account of any of our patrons, postage is added. Send in your order. It can not be bought for double the price when the book is once published. Our special offers are never disappointing. We have yet to hear of any dissatisfaction from any one who has taken advantage of any of them. Let us have your order before it is too late.

If you have not selected your dealer for this season write to us for terms and catalogues. Why not try for a season?

The new pipe-organ instructor, "Graded Materials for the Practice of the Pipe organ," by J. H. Rogers, is about ready, and this month will be the last chance to procure a copy at a low price. It contains the best graded course for pipe-organ we have ever met. Mr. Rogers is a practical organist of vast experience, and an educator who understands the needs of the American student. The book will contain many selections, and can be used in church. Even if you do not teach, but hold a church position, you will find the book valuable. Fifty cents will procure a copy if the money is sent now. Remember that the offer is good only for this month.

the way to get pupils. Get them to write to you first, and then present the advantages of your school to them by correspondence; in other words, *advertise*, and now is the time to do so. The most successful school that we know of, or perhaps I ought to say one of the most successful schools, has kept an advertisement running in **THE ETUDE** constantly for several years. We are making a special rate for professional advertising, and we invite correspondence from teachers and schools on the subject. Our circulation is the largest, if not larger than all the rest of the music journals combined. **THE ETUDE** circulates in every community in the United States and Canada.

THE ETUDE

New programs of the Nure Music School, at Salisbury, N. C., show a good work. Work will be resumed early in September. The Bloomington, Ill., Conservatory of Music, Mr. Arthur Bassett, director, opens the new season with an increased faculty and new quarters.

MRS. FANNIE F. VORHES, of Kansas City, a prominent contralto, has been appointed as the superintendent of music in the public schools of that city.

Miss Anna Blaine has accepted the post of director of Springfield, O., Conservatory of Music, and will also have charge of the music department of the Grand Opera House.

MR. WILLIAM M. BISHOP, of Poitstown, Pa., has been a work along the whole summer. His pupils in the medium and advanced grade gave a recital the last week in July.

MR. ERNST VON SCHLECHTENDAL has accepted the position of director of the music department of the Centenary Female College, Cleveland, Tenn. The fall session will begin September 7th.

We have a new catalog of the State Normal School, at Emporia, Mr. Charles A. Boyle, director. Mr. Boyle reports a very successful year last season.

Mr. L. M. BARTLETT, of the Des Moines, Iowa, Musical College, was the conductor of the Music Festival at the Midland Chautauquah Assembly, Des Moines. The catalogue of the college shows a fine curriculum.

Mr. WILLIAM C. CARL, of New York City, will open a school for the study of the organ at 34 West Twelfth Street, New York City, will follow the methods of Galland, Moller, French, and similar compositions, and will be included in the curriculum.

I wish to thank you for your kind, courteous, and accomodating treatment during the year. I will say that wherever I go, and whenever my name is mentioned, you shall receive my orders.

T. J. JENKIN.

I have found your music quite satisfactory during the past year, and your promptness and attention to orders and courtesy in replying to all communications have been invaluable.

MRS. WILLIE A. HOWMAN.

As a music teacher, I am grateful for the offers you frequently make to the profession to enable them to secure the best music at low rates.

MRS. T. J. CROSS.

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I wish to thank you for your care in making selections and promptness in filling my orders.

MRS. W. P. WILBER.

The "On Sale" music was just what I wanted, and I have disposed of it all.

MRS. JAS. L. LAIRD.

I am greatly pleased with the dealings I have had with me.

MRS. MARIE CAMPBELL.

I am very much pleased with the "On Sale" music, and think that every teacher who has not access to a music-store should have the "On Sale" music.

MRS. JENNIE M. DRANE.

The package of "On Sale" music received, for which I thank you. It could not have been more satisfactory if I had made a personal selection. I hope to dispose of all of it.

MISTER OF ST. DOMINIC.

I must congratulate you on THE ETUDE. It is really a magnificent and indispensable journal for teachers. A master of his art, the person does not afford himself a better opportunity to show his practical knowledge, however accurate, possibly acquired years before, and ignore modern methods, modern thoughts, and their application. Granted the teacher is a master in his art, he can still have the art of imparting to and interesting students. This is almost a gift, but a constant perusal of THE ETUDE will stimulate and enthrall him to almost a new existence.

H. GEORGE COLLINS.

I have carefully read and reread every word in the August ETUDE from cover to cover. It is, without doubt, the first musical journal in the country to read and re-read each number, and fully realize its value to all teachers, especially those of us who are located in small towns. I shall never be without it.

MRS. L. THOMSON TIMMINS.

One of the most interesting as well as useful collections of music for young students which I have seen recently is the "Modern Sonatas Album," edited by ERNST BROCKMANN.

I rely on his practical knowledge, however accurate, possibly acquired years before, and ignore modern methods, modern thoughts, and their application. Granted the teacher is a master in his art, he can still have the art of imparting to and interesting students. This is almost a gift, but a constant perusal of THE ETUDE will stimulate and enthrall him to almost a new existence.

KATE E. LEESON.

The "Schmoll Studies" are fine.

KATE M. PLUMMER.

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I am delighted with "Music Talks with Children," by Theo. Tapper.

MRS. L. D. BASSETT.

I have just received a copy of the "Modern Sonatas Album," and am delighted with it. It contains grand and solo music, and fully realizes its value to all teachers, especially those of us who are located in small towns. I shall never be without it.

MRS. L. THOMSON TIMMINS.

I am very much pleased with Landon's "Sight Reading Album."

MRS. R. L. VAN VERTER.

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MRS. MARY E. BLOOMFIELD.

I received a book "Celebrated Plantane of the Past and Present," and am greatly pleased with it.

L. M. HELDNER.

I am partial to Herr Schmoll. Everything from his hands has the stamp of the gifted musician and of the most amiable, practical, and charming teacher. I shall use "Schmoll's Studies" considerably.

PROF. H. G. MEYERS.

I am especially pleased with the "Schmoll Studies."

L. W. LUTTERLOH.

I have dealt with many large music houses of the West, and will say that I am better pleased with your house and its promptness in filling orders than any other.

MRS. M. J. SMITH.

I have much pleasure with Mathews' "Fifth and Sixth Grade Pieces."

MRS. H. U. SICKLIN.

"Concert Duets" is a work which will do doubt prove very popular. It contains a large number of Grade pieces, and would advise every teacher to see them.

M. A. GOODOUR.

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ALICE CAKE ALEX.

I am very much obliged for your promptness in sending my orders.

MRS. H. U. SICKLIN.

SPECIAL NOTICES

Notices for this column inserted at 5 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

WANTED—CONCERT VIOLINIST AND VOCALIST—One who could also teach "Cello," to take charge of a fast-growing Violin and Vocal department in a Conservatory in a Southern city. Address R. C. B., Fort Smith, Ark.

A LOCAL COLLEGE IS LOOKING FOR RECITAL PROGRAMS and special concert rates for the year of 1899-1900 forwarded on application to societies and managers. Lessons given in Piano-forte and composition. Tuition \$5.00 per hour. Permanent address, 384 Boylston Street, Boston, Mass.

COLLEGE GRADUATE WISHES POSITION AS ACCOMPANIST OR INSTRUMENTAL TEACHER. Highest reference both as to character and ability. Address W., care of ETUDE.

PIPE ORGAN IN GOOD CONDITION WANTED for church in small town. W. J. Steckel, Bloomfield, Iowa.

WANTED—A PIANISTE OF PROFESSIONAL ABILITY to teach in a first-class boarding-school. Graduate from Foreign Conservatory preferred. Address Academy of the Visitation, Mobile, Ala.

"CREDIT RATINGS" - \$25.00 of the Music Trade.

" DIRECTORY" - - 5.00 of the Music Trade.

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Writing Primer for Music Students

A SERIES OF PRACTICAL EXERCISES FOR ACQUIRING A KNOWLEDGE OF THE RUDIMENTS OF MUSIC.

M. S. MORRIS.

PRICE 20 CENTS.

It is a primer giving writing exercises to be done separately from the book, on paper or music tables, piano, organ, &c. It is recommended for children who know nothing about music, but the beginner is taught the rudiments of music by writing the exercises given for one copy for the next beginner you have. You will be pleased with it.

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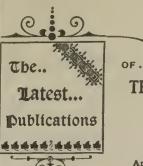
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pensive leaflets on hand and supply them to students.

THEIR USE WILL PRODUCE A MARKED GAIN IN THE STUDENT'S PLAYING.

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VOLUME XVII OCTOBER, 1899 NUMBER 10

THE ETUDE

CONTENTS

	PAGE
Editorials,	307
On Program Printing.	307
Opportunities Advertising.	308
C. D. Rohland,	308
Dumb Flutes.	309
Ward Stevens.	309
About Tuning.	309
How Leichtentz Teaches Memorizing.	310
O. N. Smith,	310
A Little Knowledge.	310
W. J. Baltzell.	310
The First Step in the Instruction of Young Children.	310
Method of Mental Memory.	310
To a Piano.	310
Marcel S. Hirmer.	311
Letters to Pupils.	311
J. Van Cleve,	311
Honesty in Advertising.	312
H. L. Lake,	312
Musicians in Advertising.	313
Letters to Teachers.	314
W. S. B. Mathews,	314
The Actual Effect of Music Upon the Imagination.	315
Robert Swaine,	315
Types of Teachers, or Mayburn's Madness.	315
Leonard Liebing,	315
Music and Notes.	317
Music in Advertising.	317
The Development of the Artistic Sense.	317
Alberto Diaz,	317
Lost Ideas.	317
By Franklin Petersen,	317
How the Musical Magazine.	318
Review of Monizette.	318
By Otto S. Jonash,	318
New Publications.	319
What Makes Success?	319
Thalton Blaikie,	319
Thoughts, Suggestions, Advice.	320
Questions and Answers.	321
Student Experiences.	322
The Young Pupil.	322
By Alfred H. Haunrath,	322
Conservatory and Private Teaching.	322
By Henry C. Lake,	322
Musical "Dont's."	322
Woman's Work in Music.	324
Edited by Fanny Morris Smith,	324
Organ and Choir.	325
Edited by Everett E. True,	325
The Girl of Many Rafts.	328
By Edith Jane Winona,	328
A Few Words of Chopin's Works.	328
By C. Fred Kenyon,	328
Migratory Pupils.	329
Vocal Department.	329
By H. W. Greene,	331
Publisher's Notes.	331

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